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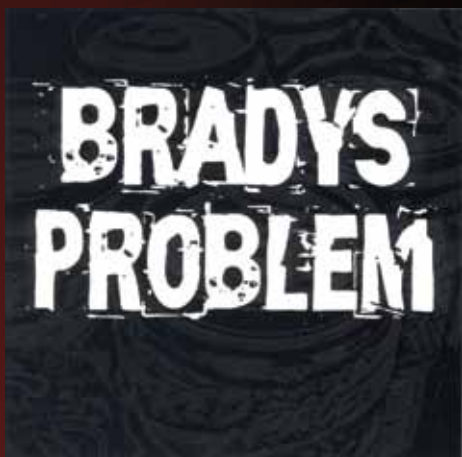
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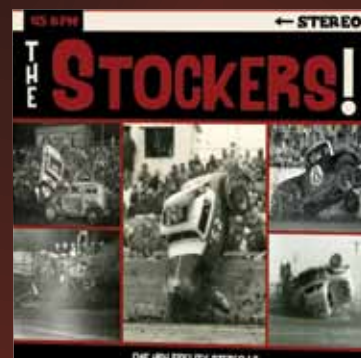
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ABSOLUTE UNDERGROUND

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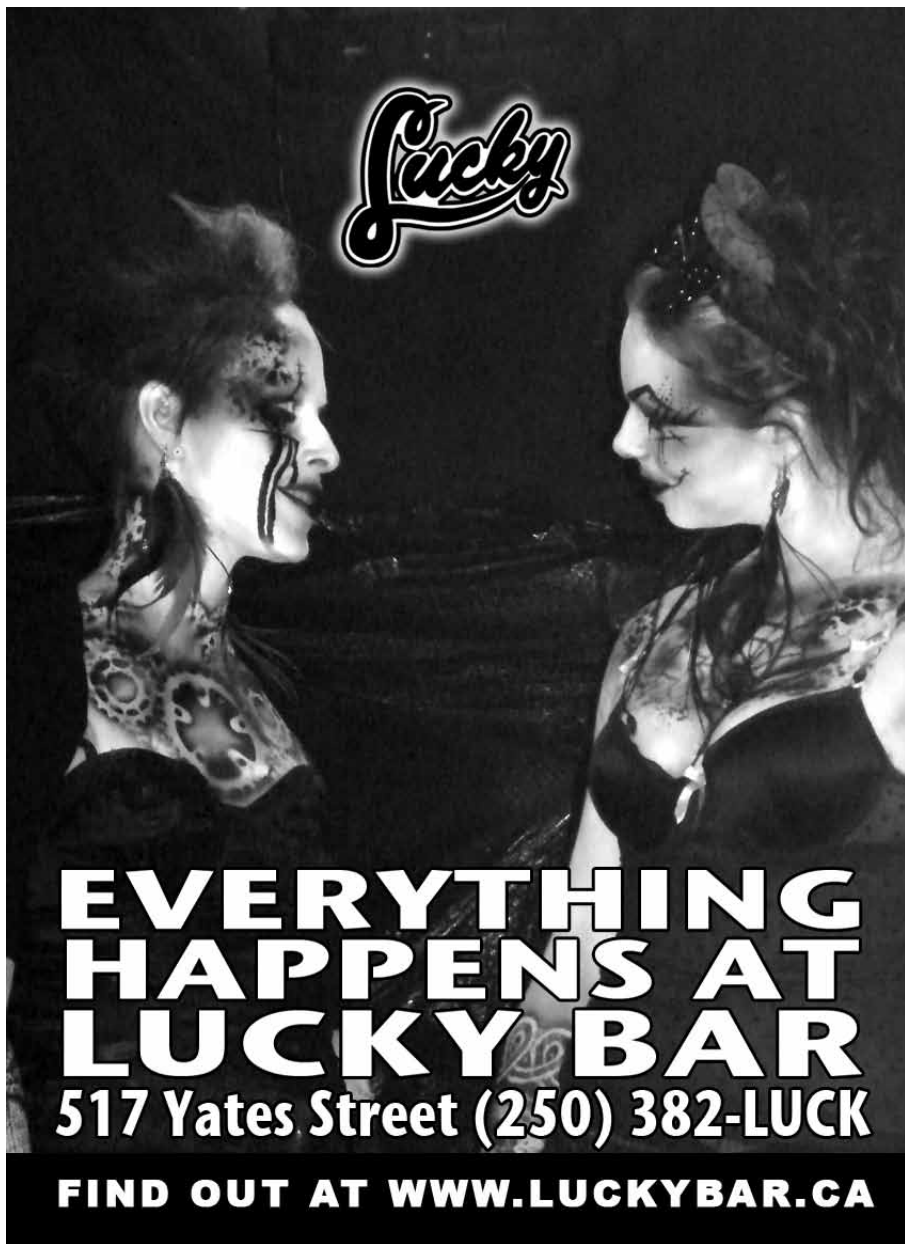
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victoria film festival
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Victoria Film Festival Preview

By Ed Sum

Dramas and documentaries are not the only types of movies being offered at the Victoria Film Festival 2012. For the consummate foodie, historian, horror fan or music enthusiast, the offerings have increased to include a new smorgasbord of delights that will begin Feb 3rd.

The two opening gala films are House of Pleasures, which takes a look the Parisian life at the brothels circa 1900, and A Little Bit Zombie, a film by Casey Walker, a newcomer to the directorial scene. He's worked in the television industry for years, and in theatre for even longer. The cast and director will be present to introduce this romantic comedy about Steve, a dude who gets more than a case of last minute jitters before wedding day. He gets bitten by a mosquito that carries the zombie virus. Apparently it's not enough to fully turn him over.

For people who were disappointed at George Romero not appearing last year, this year will have horror icon, Linda Blair, in the spotlight. She will be present at a meet n' greet event and will be interviewed prior to the big-screen showing of The Exorcist. This seminal classic emerged to instill a new brand of terror to a world recovering from the global events from the previous decade.

From one side of the world to the other, Japan's nouveau Sushi Typhoon, a collective of like-minded filmmakers, will premiere Deadball

and Mutant Girl Squad. This group of J-Horror filmmakers have made their brand during the last ten years with over the top story telling creativeness and comic-book style gore that can only be described as one huge bloodletting experience.

Even some more fun can be found in the big house. John Landis will be appearing in a special Q&A with CTV's Richard Crouse that precedes a special showing of The Blues Brothers. More musical influences include a very whimsical and hilarious Farts of Fury, an Estonian film about rockers who do not know when to call it quits and Teaching the Life of Music, a documentary that looks at the transformative power of music.

Other enjoyable films include Dragonslayer, a punk-rock manifesto to youth, love and survival, and Tatsumi, a powerful biopic about Yoshihiro Tatsumi, the father of gekiga, a more adult-orientated style of comic book. This animated film brings to life Tatsumi's most beloved tales from the 70's that evoke both feelings of melancholy and personal strength.

The range is truly diverse this year with a little bit of everything to satisfy the avid filmgoer. Artists and graphic designers will get a chance to explore the styles of Switzerland's vanguard group of innovators. The Visual Language of Herbert Matter is the spotlight for this special category of films. The future is very bright for the Victoria Film Festival as it enters its 17th year, just a few years shy to its milestone 20th.

For show times, updates to the schedule, or to buy tickets online, please go to: victoriafilmfestival.com



By Matt Gordon

*Travis Dean-Lead Vocals
Craig Tessier-Lead Guitar
Alex Bruce-Rhythm Guitar
Tony Woollven-Bass/Vocals
Max Desjardins-Drums*

AU: When did the band form?

Bruce: Well Craig, Tony, Max and myself have been friends for a long time. We went to high school together. Craig, Tony, and Max had been jamming for a couple months but they needed a better place to do so. It was 2009, Craig and Max had been working together at the Paisley (restaurant). The owner told them if they wanted they could use the restaurant after-hours for jam space. We all hung out pretty regularly, and soon after they started jamming at the Paisley, Craig asked me to come jam with them. We played for a year and a half after that, and we had probably 12 songs, half of them with lyrics that Tony sung. But we knew all along that eventually we would need a singer, cause Tony sounds like the cookie-monster (laughs). We eventually went to Craigslist and posted a wanted ad, and Travis replied pretty quickly. We were mostly concerned about meeting someone who we could hang out with, not just someone who could sing, so we went out for beers with him and it turned out he's a great guy. We jammed soon after with him and

it worked really well.

AU: What ingredients go into your sound stew?

Bruce: Our sound stew contains: a heavy dose of twin guitar harmonies, lots of solos, clean hard singing, beer, and having a good fucking time.

Tony: Hard and fast riffs, and lots of drums and bass. Lots.

Craigers: Well too many band members definitely

ruin this broth. A lot of the music just sorta pops out of nowhere. Like you had a real good day then go play music with the boys and you just come up with an amazing song that we ride on for 15 minutes cause were all super stoked on it.

AU: Any upcoming shows?

Bruce: Oh yeah. We've been playing at local bars for a little while now. The Cambie, Logan's, V-Lounge, Rehab and The Tudor House mainly. We've signed a record deal with HMP Recording and Development, and we're doing a western Canada tour with them in May. It's starting in Victoria, then we're heading to Vancouver, Kelowna, Edmonton, and finishing in Calgary. We're keeping venues and times updated on our Facebook page.

AU: Is there any message Deckard Cain is trying to get across?

Bruce: The message we like to send is to not limit yourself. We've got a variety of songs and styles we like to play. We're in pre-production right now with our debut album, and it's going to have fast metal songs, rock n roll songs and slower clean songs. It's not going to be one of those records with 10 recycled songs.

Craigers: I guess the message would be is the classic rock/hard rock blues is still alive and well, and that anyone who plays music should go start a band! Who knows where it will take you?

AU: What's the story behind the name Deckard Cain?

Craigers: We were drinking beer at the old jam space at the Paisley restaurant and someone said something about G.I Joes and someone mentioned Cain from the show and without even thinking I said Deckard Cain! We sat there for a second all thinking "holy shit that's a good idea" Cheered and the rest is history. The name is a reference to the old Diablo games we use to play when we were younger

AU: What's the gnarliest thing going down at your show?

Tony: Definitely the chick that did a running flying knee to my buddy's spine. He went down hard as hell. I thought he had hit his head on the stage or something but 10 seconds later he popped up like nothing and went back to dancing (laughs). We got footage of it too! It's on youtube in our video for 'Livin for Rock'N'Roll'.

Max: My pants

AU: Most influential bands?

Bruce: We all have different influences, but mainly it's from Iron Maiden, Black Sabbath, Led Zeppelin, Metallica and some newer bands like Avenged Sevenfold and Wolfmother. I'm also a huge fan of Atmosphere and Eminem. They inspire the shit out of me.

Tony: Ah, I can never figure out what our

VICTORIA'S LOCALS ONLY

influences are. But my favorite bands are The Who, Amon Amarth, Opeth, Avenged Sevenfold, and Atmosphere. I also saw Roger Waters play The Wall live last year and that changed my life for sure.

Max: Iron Maiden, Led Zeppelin, Rush, The Who

Travis: Iron Maiden, The Who all that jazz.. he heh jazz. On the vocals side Dave Grohl, Eddie Vedder, Chris Cornell, and despite my hatred for Metallica you can hear Hetfield in there as well..nah

AU: Which one of you is the biggest Justin Bieber fan and why?

Tony: Gotta be Craig. That was his Halloween costume this year.

Max: For fear of exposing myself... No comment.

AU: N64 or PS3? And why?

Bruce: Oh dude N64 for sure. We still play Super Smash Bros religiously. And Mario Kart too. N64 is legendary.

Travis: PS3, cause it doesn't cut into jam time, unlike that stupid N64.

AU: Why is Deckard Cain awesome?

Max: Good music, good vibes, and incredible fans, we'd be nowhere without the fans.

Craigers- 5 words. Craig, Bruce, Tony, Travis, Max

AU: Where's the after party?

Tony: Oh it's at the Dirty C for sure haha. You heard the song?

Max: I'm lucky to get through the show, never mind after parties.

Travis: In my pants.





By Allison Drinnan

There are legends and fables your grandparents told you that were treasured. Beloved and passed down from generation to generation. You hold that mythic tale close to your heart and hope one day you may to pass it down to your young. Well there was a mythical fable that took place last year in the heart of Calgary Alberta, a land where stoic dinosaurs roamed, heroic cowboys rode, and pioneers struck oil. In 2010 the magnificent Bison B.C. took stage at Sled Island music festival and all who were there saw the power, force and precision unfold before them.. This is a tale that has been passed down, for one year at least, to metal heads, indie kids and music fans in general, far and wide. This year Bison once again was asked to play Sled Island and Absolute Underground was lucky enough to catch up with guitarist/vocalist James Farwell to talk Sled, B.C. and being a tortured artistic soul, but with a positive attitude.

As we sit in a dark basement bar, watching bands take the stage for sound check, we begin discussing some of the highlights of this years festival, Farwell's eyes light up behind his dark rimmed glasses. Discussions of Dark Horse, Sleep, and C'mon make Farwell sound like an enthusiastic attendee rather than a participant.

"It's just a really good time. It's very eclectic - there's all different kinds of music and stuff and festival atmospheres that are like that, that sort of invite heavy music to come and be a part of it," explains Farwell, "We've got friends all over and it's just amazing that everyone is in the same place. It's like a friendly reunion, this place, and that's what I equate Sled Island with. Seeing a lot of good people. What I really like about Sled Island, and I couldn't really put my finger on it before, is it is so not industry. All other festivals, like even SXSW, which I do love, but they're very like smooshy industry. Sled Island isn't and that doesn't even fucking come up. It's just music and having fun. That's why I love Sled Island."

As discussions of the festival continue, the topic begins to shift to Bison's 2010 performance.

"I think that's what we try to do," Farwell states as he talks about last years experience. "Even if you don't like that kind of music we try to make an event that can have some appeal to everybody. Cause you know it's loud and we encourage crowd interaction."

Farwell goes on to discuss the importance of the live performance.

"When I think of exciting music and I'm watching a performance I just want...you know it makes me move. It's just exciting. I mean, I wrote the tunes. I like them. It gets me stoked. When I see a band, I like to see a band that enjoys what they're doing. You know, if they look bored on stage.. I don't know. It's like 'well I just paid 20 bucks to see a band so can you do something?' I'd rather miss a note and

flail around a bit than sort of stand there and stare at my fret board and hit every note. A lot of metal is like that and it's kind of boring. So I think we take a live element of punk rock and we mix a lot of different shit. I mean, it has to be exciting. It has to be not so strict and stringent. It's gotta sway."

Much like the other heavier acts involved in the festival, Bison B.C. seems to appeal to all kinds which has brought some criticism from die hard metal heads. Farwell holds nothing back as we discuss the issue.

"The music scene is very opinionated, competitive, vindictive and there are lots of posers out there. I've been doing this shit for a long time. I'm 38 fucking years old man - I'm not doing this for cool points 'cause it's not as glamorous as it seems. I do it because I love it. I have loved it for a long time. That's a fucking go-word - if you think my band is a fucking scenester poser band, I'll fucking take you out. Fuck that. We've done it all man, and we're going to keep on doing it."

This year Bison amicably parted ways with drummer Brad Mackinnon and found a new drummer in friend of the band, Matt Woods.

"His names Matt Wood. He's a dude. He's been around. We've known him for quite a while. He's been in some bands. Him and Masa (Anzai, bass) are really good friends so there is already a good dynamic. You know rhythm section. Perfect. We know him well, which is the most important thing. When we were looking for a new drummer it's very daunting because it's not just the quality of performance 'cause you have to travel with this person. You have to be very intimate with this person. It has to be somebody that you can feel comfortable with and he's that dude. He's just a good guy and a fantastic drummer and he's a lifer . I'm sure he would fight you if you called him a poser too," laughs Farwell.

Things feel new for the band. A new birth. A baby Bison some might say. Well maybe not a baby Bison, maybe a Bison that has gone away some sort of a spiritual retreat only to come back to the chaos of metal life, refreshed and ready to take it on.

"We brought out some older songs that haven't been played in a long time. It's a good experience cause it's like the band is very fresh to me right now. It's very exciting."

With this fresh renewal we can expect that the wheels are tuning and juices are flowing and their may be an album sometime soon.

"I think that's the plan. I think well go back to Vancouver and start writing. That's the other thing too is writing with a new drummer. So I'm just really excited to do it."

Farwell continues to discuss Van-city, pointing to lack of history as source of the city's troubles.

"I'm pro change in Vancouver 'cause I do like the city. But it's daunting. I wish it would be

VANCOUVER VENGEANCE

different there. I wish it would be socially aware. I wish it would be more tolerant. I wish it would be more wise... wiser or something. Travel around Europe. You gotta be like bombed and through wars before you really grow up as a nation. I think North America has just been...we haven't lived through anything like that and we take everything for fucking granted."



Although our Calgarians like to think of Bison as their adopted metal men, don't count on Bison moving here anytime soon.

"I mean I come visit here and it's nice but I think if I lived here I would be even more of a drunk than I am in Vancouver," Farwell says with a smile.

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Moral indignation is jealously with a halo - H. G. Wells (1866-1946)

CALGARY CARNAGE

OH SHIT

By Allison Drinnan

It's that phrase we all have uttered at one point or another, but it can certainly move through varying degrees of emphasis. Some examples: you forgot your wallet at home – "Oh Shit" – said with vigor and purpose, but not over the top. You see an attractive individual of the opposite sex walk by – "Oh Shit" – said with slow sultry breathless ease, definitely a positive use of the phrase. You hear one of Calgary's hardest working and best live groups is releasing a new album and will be releasing it with one of the most epic CD release events of the year – "Oh Shit" – said enthusiastically, but literally referring to the band. Absolute Underground had the pleasure of sitting down with Oh Shit consisting of vocalist Jim, drummer Mark, guitarist Taco, guitarist Froid, and bassist Garon for a little chat at their favorite local spot – The Distillery.

"I was going to Froid's house to buy Marijuana. You can put that right in there," says Mark as he points to the recorder, discussing exactly how the band was formed.

"The easiest way is to tell people to watch the video, but it pretty much was that we were smoking pot and we just started the band," laughs Froid, referring to their infamous biographical videos that fans can find on their Reverb Nation page (<http://www.reverbNation.com/ohshit>) or Youtube, "Everybody except Garon was in a serious serious band and so we were like lets make a fucking super fun band."

"It pretty much started that we just wanted to make fun of a bunch of shit and make people uneasy," explains Garon. "That's why it was like 'Oh Shit I can't believe they just said that.' That's where Oh Shit came from."

"That name was also because it's said all the time. Every movie says it every four seconds. You say it when you stub your toe," adds Mark.

"It's everywhere around you," smirks Froid.

"I think that was the first thing Mark said when we said 'What should we name the band?' He's like 'Oh Shit I don't know' and we're like 'That's it!'" laughs Garon.

The band may have started out as a way for the members to joke amongst themselves and audiences, but after building a solid fan base and becoming a tighter unit musically it became clear that Oh Shit was less about quipping and more about quality.

"Yeah we did the joke thing for like two years and then we actually started to sound good and the music got better and then everything just kind of shifted," explains Garon.

"Then we started adding key people to the mix which made the band slay," states Mark.

The key people Mark was referring to is Taco on guitar and Jim doing vocals. Both were a unique addition to the band, with Jim becoming the fifth vocalist that has stepped up to the plate. So was Jim intimidated by filling a roll that few seemed to be able to fit?

"I'm a gang member. I'm not intimidated by anybody and I could probably beat up all the prior singers so it doesn't really matter," says Jim with a slight smirk as the whole group erupts with laughter.

"At the same time," laughs Garon.

"I'm the only legend out of the prior singers, besides the first singer, but he had to go for

undisclosed reasons," adds Jim.

Oh Shit are gearing up to release their fourth album Get Off of Our Bus. With a release party that is top secret, but I am assured will be amazing, Oh Shit can't hardly wait to release their latest recorded material.

"It's the best thing we've ever done," states Froid with confidence.



"Yeah it's going to be the best until we release our next album... for sure," laughs Mark.

The interesting title is not some sort of an ode to public transportation or a re-vamped version of early 90's rap sensation and the cutest gangstas out there Kriss Kross (ie: "I Missed the Bus"). As the band explains there were multiple events that lead to the interesting designation for album title.

"It's deeper than that... it's way deeper than that!" shouts Mark as the band begins discussing the choice of title, "These motherfuckers were like 'You guys suck. You're the worst band ever. You guys are shitty. You shouldn't be playing... blah blah blah.' Two years later they're like 'We can't wait to play with you. We love your music. You guys are getting better and better!' and they started sucking our dicks, and then we were like 'Get the fuck off our bus! You can't get on this gravy train.'" "Cause they didn't like us at the beginning and now they love us," adds Garon.

Oh Shit gets thrown into any type of show you can imagine. From rockabilly to gruesome grind, Oh Shit can play with the best of them.

"There's not too much that you can throw at us that can phase us anymore cause we're always playing to people that don't want to listen to us," explains Froid

As to where they actually do fit in the local scene, Oh Shit knows where their home is.

"Among the highest echelons of musicians ever," says Froid with sarcastic tone.

"Bach and Beethoven" adds Mark, "We're a fucking Beer Core band period. That's it. We drink beer we play music, that's it. And smoke a lot of pot.... That I buy from Froid."

Although Oh Shit may joke about everything from fellow band mate Garon to previous vocalists, one just needs to see them play live to understand this is no joke.

"The next year when we release our album I want more and more people to come out. To understand it's not bull shit anymore. We're actually doing something here," explains Mark "Yeah we've had a lot of haters over the years, including good friends," states Froid.

"Bring it," states Mark, "Fucking bring it. We'll prove ourselves... You're welcome."



By Allison Drinnan

Remember back in the good 'ol days when writing lyrics about maggots infesting a skull or the topic of ejaculating blood instead of boring old semen were shocking? When album covers by Vincent Locke depicting a horrifying butcher shop with hanging babies, or skeleton-like zombies mutilating each other were albums you would hide under your bed from your parents? Oh how times have changed. It seems almost nothing is shocking anymore and Cannibal Corpse, a band that was once feared by many as the most grotesque and sickening minds in the music industry, are now regarded as pioneers of their genre and incredible musicians releasing albums over 20 years from their inception that are

regarded as metal classics.

"It's definitely not like it was when it first started. How can it be I guess? Been there done that kind of a thing. It's a different era," states Cannibal Corpse drummer Paul Mazurkewicz in a phone interview with Absolute Underground, "I remember back when we put out an album like Butchered at Birth or Tomb of the Mutilated and then you have some of these songs and..wow they were just blowing people away cause it was new. It was never done before to that extreme in music for the most part. Other bands had done it, that kind of thing, but it was new. It was only around for a short amount of time and then here you go 20 plus years later, generations basically later, you know.. like I said it's been there, seen it, done that."

All one has to do is look up the latest pornogrind album artwork to see things have changed. As Mazurkewicz explains it is more than just shock and horror that makes Cannibal Corpse such an infamous band.

"I would think it is a lot harder to shock people these days. All we can do for us I guess is just try to stay consistent for the most part. Just do what we do and refine our art and another point on that is it's all about the music anyways. I mean

back when we first started that helped maybe mold the band and get some attention not that that's why did it, but it definitely didn't hurt but since day one it's been about the music anyways so as long as we feel that were doing the best we can to write the most brutal sick music that we can come up with that we enjoy than that's all that matters cause when it comes down to it it's all about the music."

To add to that legacy of material is the bands upcoming twelfth studio album Torture, recorded with their pal Erik Rutan at Sonic Ranch studios in Texas. Although they have recorded with Rutan before, they hadn't ventured to Texas with their super producer.

"He's such a great producer and such a great friend of ours that we

didn't hesitate to want to use him again," states Mazurkewicz as he goes on to talk about the change in locations from the sunny location of Florida where the saw grass meets the sky to the lone star state, "That was our way of mixing it up in a sense this time. Going up there to do the basic tracks with Erik. I know he's never worked at Sonic Ranch but he enjoyed it , and we just enjoyed going back there and having a little bit of change of scenery. He's just a great producer. He's come into his own in the last few years. Obviously, like you said, a super producer these days and he's doing quality work and I really think this album he did for us is probably the best work he's done too. There's just such a good blend of the instruments, you know. We got such a good guitar sound that blends amazingly with the bass and then I think he has a great drum sound. Like I said the last two albums you can hear that and I think those productions are great, but he even did better. He outdid himself on this one so it was great to have him back."

The new album has a strong creative presence from Cannibal's guitarists Rob Barrett and Pat O'Brien contributing many songs to the album. Torture has strong elements of thrash, with speed and complexity that will please die hard Cannibal devotees. Mazurkewicz discusses the thrash influence that comes through on the album.

"It makes sense in a way cause we were products of thrash. We've been around so long and all of us grew up in that era and that was a huge influence and early Cannibal had a lot of more thrash to it... Eaten Back to Life, that kind of thing. The riffs were heavy and that's the way they came out but it definitely has a lot of it. I would agree with you on that. It's kind of like an old school Cannibal meets new Cannibal and there is definitely a lot of thrash in there, which I don't think is a bad thing."

It seems the album title is a little ironic as Mazurkewicz describes the album, the band and his career as a being in a state of happiness and finding solace in where they currently stand both personally and creatively.

"I think its really a great collection of what Cannibal Corpse is about. I really truly believe that it is our strongest material that we've ever written. I mean I don't know, it's weird, because we just seemed to be kind of going in that direction getting better and better and better the longer we've been around kind of a thing. I just want the fans to know that we worked so hard at this record and we really tried the best we could do to deliver the best possible album that we could at this point and time, and I really really am so please with the music and the production and everything, that I cant wait for everybody to hear it. I'm really excited and I think it is our best material to date so I hope the fans feel the same way."

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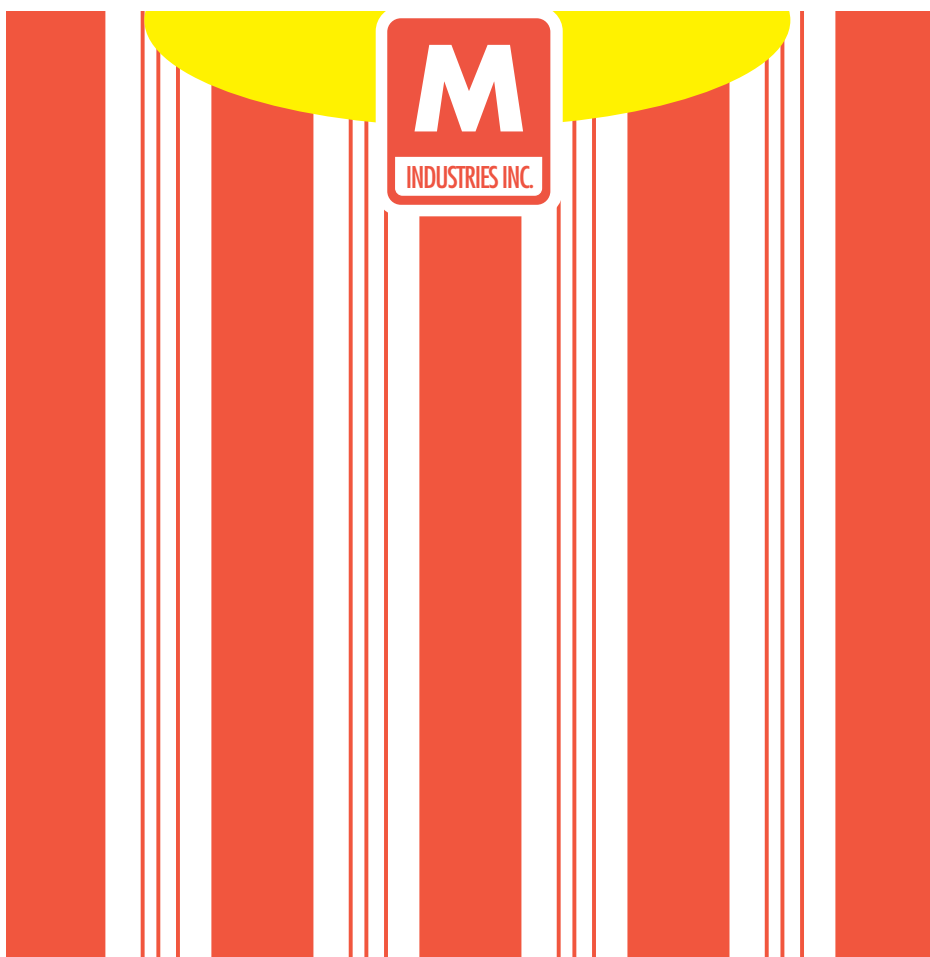


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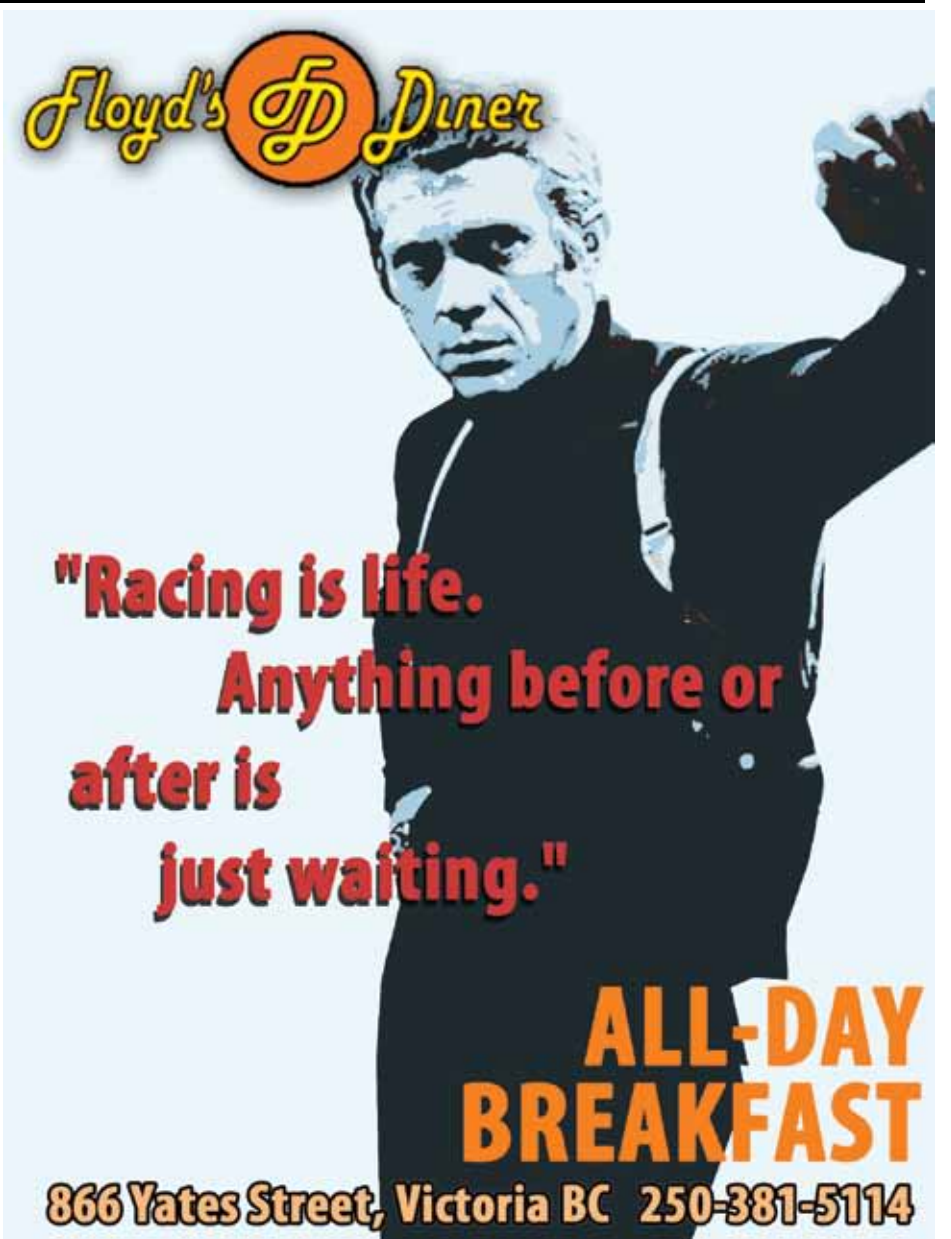


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Tarantuja!

By Dan Lefrancois

AU: How long have you guys been together?

T: We started jammin about six years ago in high school with no intention of forming a band. We started taking things seriously about three years ago, when Pat joined the band on bass.

AU: What drew you to this style of music?

T: In the beginning we just started jamming loud, distorted, thrash music. We slowly started forming our own kind of sound as a result of all different members contributing their own piece. We all grew up listening to



punk, old rock and all sorts of metal, and all that shit blended together. Just kinda produced what we're doing now

AU: How did you get on board with Unrest?

T: We've been friends with those guys for some time; we used to sink all our spare cash into their record store Octopus Ink (RIP). One day they just called us up outta the blue and said, "You're goin to record in Van next week." Obviously we were down

AU: What was working with Chicken like?

T: It was a rad experience recording at the factory. There's been tons of shit recorded in that building, Motley Crue recorded Dr. Feelgood there, and allegedly KISS recorded

some old shit when it was called Little Mountain. It was short but sweet three days, Chicken's definitely a nut job, but he's a whiz at what he does and we had a great time with that dude. Look forward to workin' with Rob again soon.

AU: What are some of the best shows you've played so far?

T: This summer we toured the states with our buddies from Chicago, Decay After Death. Those shows were goddamn nuts and we had a ball (or two). The summer before, we played a party in L.A. with Poison Idea and DFA, that must have been one of the crazier ones. Of course you can't beat an Edmonton Hall show, it's always wicked partying down with your buds. Unrest Fests have always been incredible as well, having Poison Idea, Skitsystem, Driller Killer, Malignant Tumour and tons of other wicked bands from all over.

AU: Is there a new album coming out soon?

T: We've got tons of new material, and plans to record right when we get home from tour in June. Hoping to do some 7" singles before recording

SHR-EDMONTON

our sophomore album at the end of the year.

AU: Tell us about the trip to Europe in May?

T: Well, its gonna be regoddamn diculouse. The whole trip is with Dayglo Abortions. We've also got shows with Verbal Abuse and Raw Power. We're hitting Italy, Czech Republic, Netherlands, and Germany.

AU: How important is it to make over the pond?

T: We're looking at it as a fun opportunity more than anything. That being said we are all stoked to check out the wicked punk/metal scenes throughout Europe!

AU: Anything you wanna shamelessly plug?

T: Yeah, respect to all the hardworking touring bands hopping borders and spreadin the tuneskis!



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"No Stranger To Metal"

Interview with Jarrett Wiebe By Charley Justice

The 80's are alive and well across the globe, not least in our frozen forsaken corner of the planet. True, they did die. The 90's came along and put the 80's on ice, froze its prize companion heavy metal in its cryogenic tracks. But we all know the story – Satan came along, resurrected the 80's and heavy metal and the rest is history. So it comes as no surprise the Winnipeg of the 2010's is a

metal town through and through. One of the bands to squeeze in just ahead of trend curve was the domineering metal armada known as Seventh Sin. With a sound echoing the larger-than-life 1984 Judas Priest, Seventh Sin have been on the front lines, drilling Winnipeg on the meaning of heavy metal. We caught up with Seventh Sin Shred Sergeant Jarrett Wiebe.

Absolute Underground: A Brief History of Sin - when was the band formed?

Jarrett Wiebe: The band formed around 2006. It started with two guitar players and morphed like the Power Rangers into an almighty beast that is now Seventh Sin! We're actually a lot like the Rangers. There are five main colors and then one more different one was added to the mix later on. Red, Black, Blue, Yellow, Pink and Green. We'll let you decide who's who!

AU: Sounds like an all-star cast – can you introduce the lineup?

JW: On the laser beam, diamond cutting vocal chords is Aarom Von Hemmersbach. On the low end groove making monster machine is Rob Watson. On hell thumping, heart-exploding drums is Dave Klakowich. On the ear blasting, double decker keyboards is Dan Klakowich. On super shredding, razor riffin' guitar is Shane Barron and last but not least on the riff blasting, razor shredding guitar Jarrett Wiebe.

AU: Describe your sound - five words or less

JW: Thick, wet, power, mammoth, and creamy.

AU: Latest record was Strangers Among Gods - how was recording it?

JW: Recording Strangers Among Gods was awesome! We recorded at Private Ear in Winnipeg with the master John Paul Peters. The guy is a wizard and a very nice human being. He also happens to dominate at producing albums! We went in, had a shit ton of fun and pumped out a five song EP that we're super pumped on! He has great ideas and there's a great vibe in that place!

AU: How was the latest album received at home? Worldwide?

JW: From what we have seen and heard it has been amazing! We sold out of our first run and sales are still climbing! Our fans in Winnipeg continue to grow and the support is great! The reception when we tour has been incredible as well. The CD is for sale online around the world and we have sold a lot of copies either physically or digitally. The EP has gotten great reviews in tons of magazines and online webzines which helps the sales a lot in other parts of the globe. The word is spreading and we like that.

AU: Any plans to record again soon?

JW: YES! We want to get back into the studio in the next few months to record a couple new songs we have been playing live. We think it's some of our best material to date and we want to get them down and most likely do a digital release. Get some fresh stuff into the hands of our fans without letting them wait too long.

WRETCHED WINNIPEG

AU: A few big shows coming up...

JW: We're playing Manitoba Metalfest opening for Into Eternity February 24th and on March 23rd we're playing Red River Rampage with Propagandhi!

AU: How has tour been? Where has the Sin Quest taken you thus far?

JW: We have played some one off shows here and there outside our home turf and have also toured Western Canada a ways back but now we're

looking forward to planning some new tours and getting to places we haven't been sooner rather than later.

AU: Who would win in a knife fight - Aarom or Halford?

JW: Well this is an unfair question because we bow to the metal god Rob Halford for what we has created and done for music. It never would but on the off chance it did come to fisticuffs the age difference would give the advantage to Aarom. I got to back my band

mate Ace on this one.

AU: Top three songs of 1983?

JW: WOW! Really hard question but a good one! Let's do three metal songs and three non-metal songs Ok? In no order 1. "Flight of Icarus"-Iron Maiden 2. "Caught in the Middle"- Dio 3. "Balls to the Wall"- Accept. Now let's get crazy. Three non-metal songs. 1. Men Without Hats - "Safety Dance" 2. "Mr.Roboto" - Styx 3. "Total Eclipse of the Heart" - Bonnie Tyler. There you have it kids!

AU: Final words?

JW: "Hidden dagger of an ice cold bitch, foolish, final mistake"



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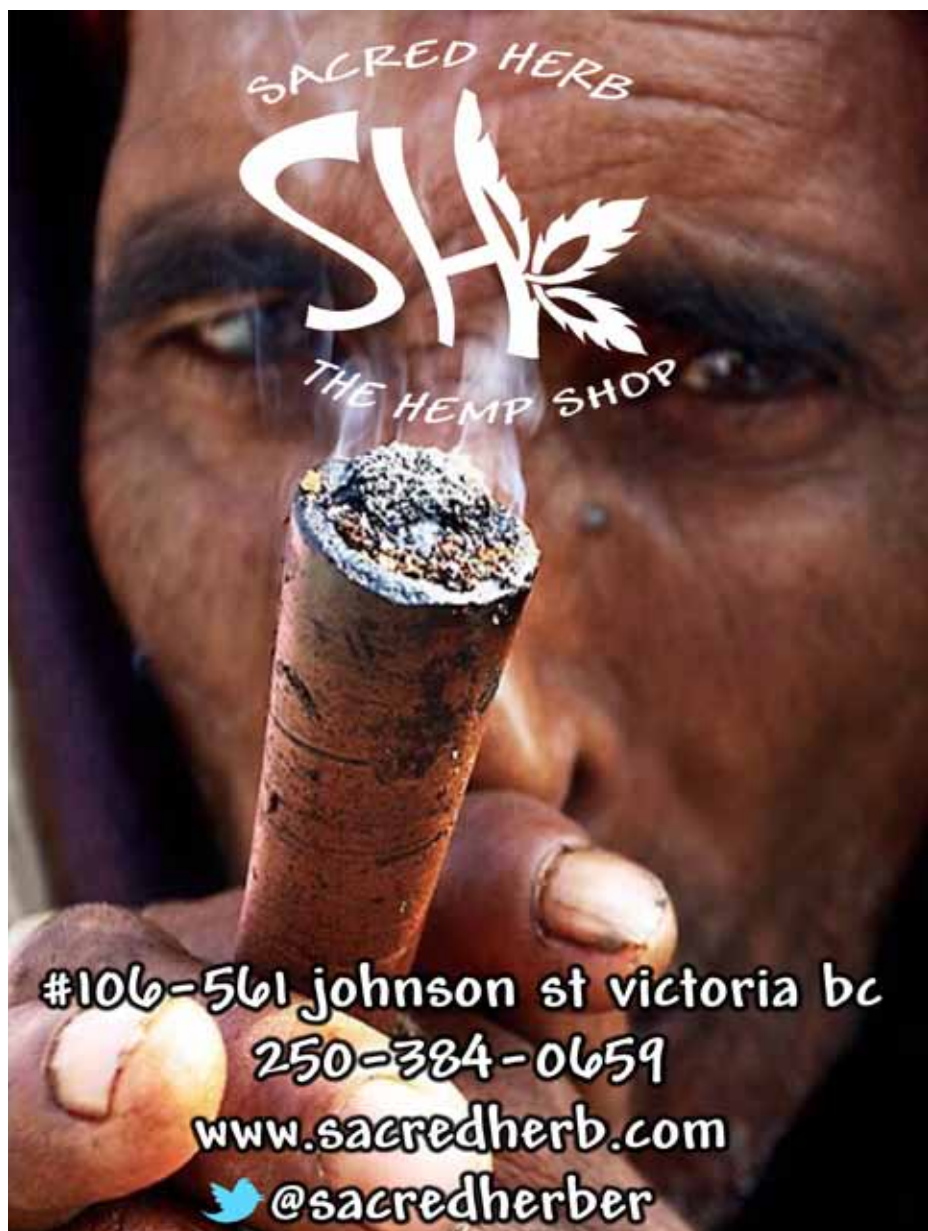
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Interview with MEGADETH guitarist Chris Broderick

By Ira Hunter

AU: Who is on the bill for Gigantour this year?

CB: Us, Lacuna Coil, Motorhead and Volbeat

AU: Are you already partying with Lemmy?

CB: No! I haven't even seen him yet. I'm looking forward to meeting him. It will probably be fun for the first night and then it'll be one long hangover.

AU: What was it like being drafted into the big leagues in Megadeth.

CB: Awesome! I mean how could you not be excited joining an iconic band known for its lead guitarists? I almost thought it was a prank

AU: What were the other bands before it?

CB: Well I was in Jag Panzer before and a lead guitarist for Nevermore.

AU: What got you into playing guitar in the first place?

CB: I would say it was meeting a new group of friends and they all played guitar. I was always biting. "let's play guitar, let's play guitar." And he was like "let's do something else." So I finally just got my own and that was that.

AU: I read you practised guitar for 14 hours a day.

CB: Yeah, probably from 14-16 I would get up at five in the morning and play piano for five hours, classical guitar for five hours, violin for two hours and electric guitar for a few hours. I don't think if it's the right motivation, but it helped me.

AU: What were you inspired by?

CB: A wide variety of stuff. Beethoven, classical stuff.

AU: Were you into metal and Megadeth?

CB: Yeah, in my high school you were either in the Iron Maiden camp or Judas Priest camp. I was in the Maiden camp but it's funny how you had to have an allegiance to one or the other.

AU: What are you bringing new to Megadeth?

CB: Hopefully my own individuality. The way I play and the way I think is based on my own influences. As far as knowledge goes, I have spent a lot of time with theory and musical knowledge. So when I see a piece of music I know how to handle it without even picking up a guitar. With melody and counter melody.

AU: What were some of the early underground bands you were into?

CB: King Diamond. Queensryche before they blew up. Paul Gilbert..a lot of that instrumental stuff.

AU: Could you describe the Big Four experience?

CB: Amazing. Not only being able to play with those bands but to play in front of that many screaming fans. Over the top.

AU: Did Megadeth and Metallica bury the hatchet finally?

CB: I don't know how much of a hatchet there was, but we had a dinner beforehand with all the bands and if there was any animosity to begin with it evaporated there.

AU: Was there any apprehension is joining Megadeth? There have been mood swings and member changes throughout the years..

CB: For me, things have been running very smoothly for the past four years. It's hard to gauge things through second hand knowledge, so I know if there were any problems, I wouldn't be here. And here I am!

AU: What can fans expect out of Gigantour this year?

CB: We're really going to bring it, in your face. Lots of songs off Thirteen but lots of classic songs.

AU: Could you tell us about Thirteen?

CB: It's very diverse. Many of the songs remind me of different past albums. Like a few remind me of Killing is my Business all the way up to Endgame and a few in between. There is a political song called "We the People" and "Thirteen" is kind of a retrospective.

AU: Anvil has an album out called This is Thirteen. Are you due for a documentary like that? Sam Dunn may come knocking on your door.

CB: (laughs) No. But Sam did come by one day. Not for a documentary or anything.

AU: What's on your rider?

CB: Water, vitamin waters. Boring stuff. Vegetables. Just the necessities. Touring is very involved so you have to be on your game as much as possible.

AU: Final words for Canadian fans anticipating the Gigantour.

CB: Every time we make it up there you show it big time with over the top singing. Crowd surfing. The insanity that ensues. We love it there.

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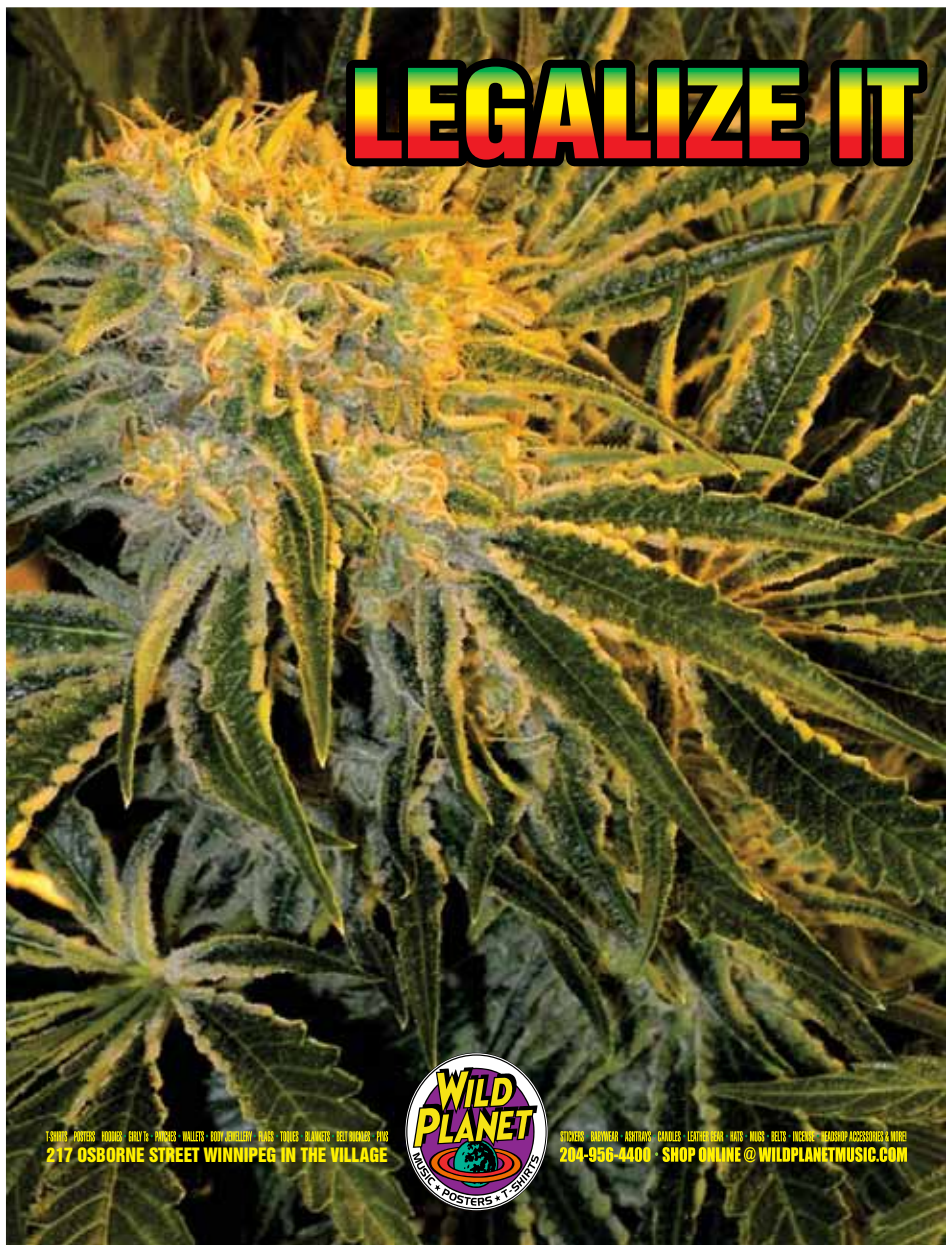
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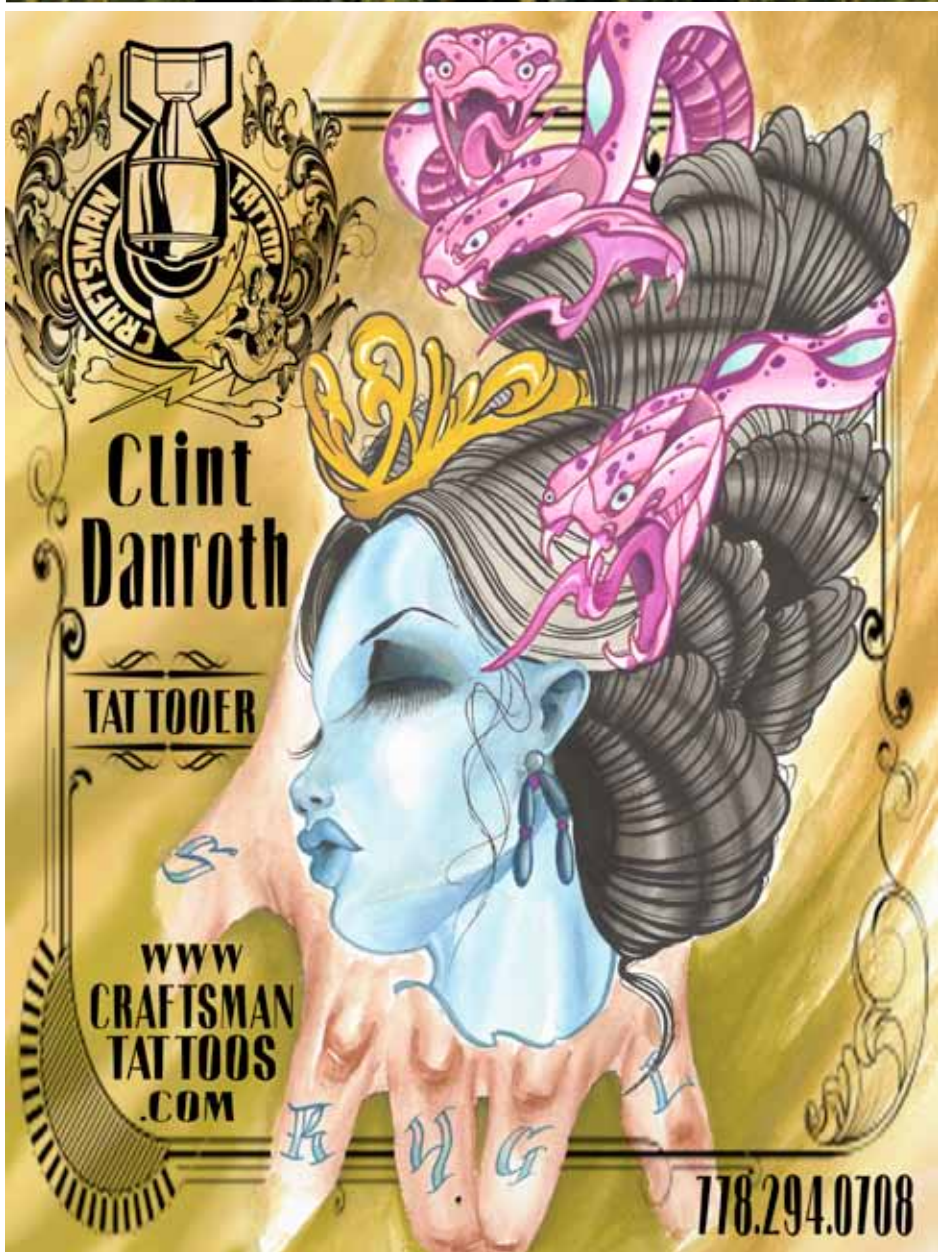
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ENSORCELOR

Enter the Crucifuge

By Kim Kelly

2012 may have already made its grand apocalyptic entrance into our miserable lives, but it's not too late to look back at some of 2011's unheralded triumphs. Collectively, Canada's various provinces have had one hell of a strong year, but Montreal, Quebec in particular has seen fit to (dis)grace us all with some of the finest extreme metal imaginable. Ensorcelor's Crucifuge LP was released in the spring of 2011 by the excellent Media Tree Recordings, and distanced itself from a legion of pretenders by conjuring up some of the most impassioned, desolate blackened sludge imaginable. A sinuous creation of ash and bone, dark and light, Crucifuge is a black metal record at heart, merged with a sludgy temperament and some of funeral doom's more harrowing hallmarks – crawling pace, shivering tension between riffs and chords, coarse, cavernous vocals. This shadowy entity employ atmosphere as a weapon, in turns crushing and caressing, worshipping and destroying. Otherworldly in scope, intimate in execution. The subject matter is esoteric yet all too familiar - death in the forest, light rotting out. Bathed in fog and reeking of filth, these two grandiose compositions span just under forty minutes, but leave the kind of impact lesser bands would kill their mothers for. Fittingly enough for such an archaic-feeling offering, Crucifuge is manifested in wax - and yes, it sounds even better on vinyl. I spoke with Ensorcelor vocalist Jonah about the album, and what looms further upon the dark horizon.

AU: Tell me a bit about the concept behind Crucifuge. What is happening below the surface? And what exactly is a crucifuge?

Jonah Campbell: Crucifuge as an album is effectively all about



decentralizing humans in the larger scheme of things, and is sort of an homage to non-human life systems. "Crucifuge" the song is about the incorporation of humans into the plant kingdom, narrated from the perspective of a distributed consciousness, looking back and recalling a time before this absorption took place. It recalls how when humans first started to transform into or be colonized by plants, they resisted, they could not reconcile themselves to this transformation, to losing what seemed to them a very precious humanity, and so struggled unto death rather than become a different form of life. And so it's really about the sort of panicked boundary drawing work that people engage in to retain this idea of human exceptionalism, to maintain this divide between "us" and the "natural world." And about this tremendous fear of dependence upon something and a failure to really understand what interdependence means. Whether this divide serves to allow our exploitation or our worship of nature, it is an artificial one. I think the crucifuge is not something exact - it is a tension, that describes our flight from the realization of that relationship, our

attempts to separate ourselves out from that. It's a futile attempt at escape, but also a productive one. The record represents an attempt to get away from the traditional misanthropy of doom/BM and move toward something a little more conceptually interesting. (The band's first release) Urarctica Begins was all about the end of the world, whereas Crucifuge is about rethinking the forms life can take. The "cruc" of crucifuge, is not, as some have speculated, derived from "crucifix," but rather "cruciferae," which is the plant family also known as brassicae, to which all of the really interesting, coarse, bitter greens belong.

AU: One of the most distinctive characteristics of the songs is the atmosphere woven around them; there is such a sense of tension, of dread, of despair and otherworldly menace. How did you achieve this effect?

JC: It sounds trite to say that it's just by playing low, slow, and heavy, but I think that's a big part of it. when you give so much space to a piece of music, it is bound to produce a more contemplative effect, and a more immersive one. With "normal" length songs, you always sort of know that they will be over soon, but when something runs to ten, fifteen, twenty minutes, it has a different power to enfold and surround a listener, and when what is surrounding them is waves of resounding gloom. If one is lucky, the effect can be quite haunting. I'm glad you feel that way about the record, because it means we've succeeded in trying to bring out a feeling, without actually knowing at the time how to do that.

AU: I know it's cliché, but I'm curious: which bands, records, artists, and/or authors provided the greatest inspiration for Crucifuge?

JC: Well, in keeping with the cliché, Lovecraft is I think a perpetual influence on us, as someone who really defined the literary aesthetics of a lot of doom and black metal, but I think that is less pronounced on Crucifuge than with the demo. At the time I was mostly reading about mushrooms and other fungi and listening religiously to the Faith and Pornography demos by the Cure.

AU: Can you give me some background info on the band? When/where/ why you formed, and the musical progression from Urarctica Begins to Crucifuge?

JC: Ensorcelor formed sometime around...maybe 2008, in the south-west of Montreal. We had all played with one another off and on in various projects, and it's hard to say how exactly it came about. We all just wanted to do something very dark and very slow, and from the time it started, it's just gotten darker and slower. I really don't think we knew what we were doing with Urarctica Begins, it's really a bit of a mishmash. Crucifuge is really a much more even, much more intentional record, but even those songs sound sort of erratic and

MONTREAL MASSACRE

random to us now. I think it's been a process of refinement, more than anything. The music we are writing now is much more stark.

AU: How did you hook up with Media Tree, and why have you chosen to release the record on vinyl? Are there any other formats planned?



JC: Media Tree was started by our guitarist, and it seemed like the ideal way to get the record out, rather than having to shop it around and delay its release still further. It was also a way of ensuring total creative control over the finished product. As far as the format goes, vinyl rules. It remains the most satisfyingly material form for music, and it is awesome that the technology for playing it remains relatively simple. It gives music a different historical lifespan by decoupling it from the various trends that come and go. There was a limited edition tape of By Mycomancy Insuemed, a slightly different mix, that we were selling before the vinyl came out, and are still available at our shows, but we have no plans for other formats. CDs are garbage, and anyone can download it if they want to bother.

AU: I know you're working on new material, presumably for your split with Lycus (!). What else are you guys working on - more releases, touring?

JC: Besides the Lycus split we're also doing a record with Moloch that will probably be out this year. No specific tour plans, although we intend to do

some European touring not too far in the future. In the meantime we really just want to focus on writing. We've gone through a couple of lineup changes in the past year that have really slowed down the process of producing new music, so for the rest of the winter we plan on just locking ourselves away in the darkness and seeing what comes of it.

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From Northern Shores...

By Willow Gamberg

Whitehorse, the capital of the Yukon Territory: a relatively small city where the ground is covered in snow eight months a year, winter temperatures routinely drop to -30C and there's not much else to do but sit inside and play music, headbanging madly to keep warm. The result? A surprisingly diverse metal scene that is disproportionate to the city's population of a mere 20,000 people.

From rock to progressive metal, doom, death and stoner metal, Whitehorse has a band that rocks it, and a bunch of raging fans to go with. With such a small population to work with, all of these bands end up supporting a very close network of musicians and enthusiasts which, as one might expect, offers both benefits and drawbacks.

"The Yukon's got a pretty tight knit crowd of 'metallars', and that is definitely a plus, to have that sense of community," says 19-year-old Addam Parsons, guitarist for progressive stoner band Kyruek and death metal band Cervexecution. "All the bands are friends and everyone's willing to help, you know? Like 'oh bro you need an amp, use mine' or whatever."

"The support here is good," agrees Parsons' twin brother, Dustin, drummer for Kyruek and the sludge/doom group Drifting, which, along with older thrash metal act Nemesis, comprised the very beginnings of the Whitehorse metal scene. "Other bands are willing to lend gear or a place

to practice. If someone is putting on a show they usually will try to allow as many bands as possible to play so they can get recognized and once you sort of break into the constant gigging scene you'll be playing good shows quite often. There is a good fan base for most shows; the faces are familiar and friendly and getting the word out about an upcoming gig is really easy."

As both Parsons brothers noted, the great fan base goes a long way towards supporting the bands and maintaining a healthy metal scene. The support and shared metal spirit goes both ways, however; more young metalheads than ever are getting together and forming their own bands.

"When we were young, there were like two main metal bands," says Geoff Woods, a guitarist for the five-year-old prog metal project, Bushwhacker. "And watching them was contagious. We saw Nemesis and Drifting and said, 'Holy shit, these guys are actually good. If they can do it, we can too.'"

With new bands springing up like wildfire, the scene in Whitehorse is not unlike the unique biosphere of the Galapagos Islands, where exclusive and isolating conditions have lead to equally unique inhabitants, and unusual situations for said inhabitants to adapt to.

"We're really isolated up here," says Woods. "It seems like [metal is] a lot more trendy down south. Our scene's been allowed

to evolve on its own. We really try to preserve the old-school morals of metal, for instance Nemesis plays kind of 80s thrash revival, while Cervexecution is like old-style 90s death metal. Whitehorse is full of people who genuinely like music, and have nothing else to do. Also, since it's harder to be successful while sticking around

here, it's obvious that the bands that do choose to stay here are really in it for the music."

In saying this, Woods has also touched on one of the obvious main drawbacks of relative isolation—that living and playing shows in a small northern town inevitably means a limited degree of commercial success for a band. "The most obvious con [of staying here] would be that playing in Whitehorse doesn't get you far in terms of a band actually trying to make it"

says Drifting's Dustin Parsons. He also points out that the tight-knit group of fans can be a double-edged sword. "Having the same bunch of people frequenting your shows doesn't give you the chance to really cut your teeth or test out your material to an audience that can challenge you or critique you. When you're playing to a bunch of friends they'll always say it sounds great instead of giving that constructive criticism that an unbiased metal fan might."

Also, there always seems to be a constant lack of venues, though as his brother Addam points out, this is not always a bad thing, as it provides some unique opportunities. "[The lack of venues] can be a pro. I mean, bands have gotten desperate for shows so we take matters into our own hands and put on our own shows and concerts. That's helped me learn what it takes to organize a show, and just goes to show you don't need a

WHITEHORSE WHITEOUT

fancy promoter or some head honcho planning everything for you, you just need to have the drive."

However, even with all the drive in the world, it's difficult for a band to get their name out on a national level while remaining in Whitehorse.

"A band can be hot shots up here," says Dustin, "but if they decide to hit the road and play elsewhere in Canada or wherever, they might get thrown on their asses a bit, not being the number one band they were up here...which can actually be good for a band, I suppose."

With this in mind, Woods and his fellow Bushwhacker musicians have recently taken their band one step farther— with a full-length album released this summer, they took their show on the road for a West Coast tour this fall. Their idea is to take a piece of the Yukon's unique scene and bring it south as they tour their way down, finally settling in Vancouver this October to start making a name for themselves.

So keep an eye on the listings, you West Coast folks, because some good, original music is headed your way. And as Bushwhacker brings a taste of Yukon metal south, the Parsons brothers' bands will be honing their skills and releasing albums from home. Demo songs from all of the bands mentioned, as well as songs from both Drifting

and Bushwhacker's full-length albums, can be found and streamed online from their Myspace pages.

"This town is more known for folk and country, but underneath that there is a killer scene of die-hard kids who just love this music so much and that's awesome," says Addam. "If anyone gets a chance to come up here, seek out a gig and check out the scene, we're cranking out some gnarly good bands, man. If you're a fan of any type of metal we've got something for you up here."



INTERVIEW WITH PATRICK KITTO

by Ira Hunter

What is Jump Camp?

Vancouver Island's Premier Snowboard Camp. JumpCamp is an all ages and abilities snowboard camp for shredders who want to have fun and progress their skills, especially in the park and backcountry.

What inspired you to start this project?

Forbidden closed down so we moved in and made it our own little shred paradise.

When and Where does Jump Camp happen?

Forbidden Plateau, Courtenay B.C.

2012 Dates:

JumpCamp Jam	March 3
Session #1	March 17, 18
Session #2	March 21, 22
Session #3	March 24, 25
Session #4	April 7, 8

What's the Snow like up at Forbidden Plateau these days?

Deep.

What's the short history of Forbidden Plateau?

Hundreds of years ago slavery amongst the coastal tribes on Vancouver Island was common and was carried out by enemies attacking in canoes from the sea. When the Comox people where threatened in this way, they took their women and children to the (Forbidden) Plateau for safekeeping. Once, during a raid by the neighbouring Cowichan tribe, the women and children vanished without a trace. The Plateau was believed to be inhabited by evil spirits who had consumed those they had sent. From that point on, the tribe elders forbade anyone in the tribe to visit the plateau—hence the name "Forbidden".

200 years later people starting skiing there.

Unfortunately, in the epic winter of 1999 the lodge collapsed due to excessive snowload and the facility closed down. That's when we moved in...



How do you get up the hill, are the chairlifts still running?

We use our high powered sleds and we hike around a little.

What can one expect to learn if they attend the camp?

Each camper will become a much stronger rider during this two day clinic and leave with a huge prize pack.

What's the biggest air you've seen to date at JumpCamp?

Huge! Probably 30 feet out of the "Upper Boston" jump but the coolest thing was when Ole climbed to the top of a tree with his board, strapped in and launched out.

What tricks do you guys teach?

Everything from learning your first grab to inverted spins.

Final words for people considering attending this year's camp?

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MEASURELESS

“The biggest challenge of being a hardcore band on the island, is being a hardcore band”

Interview with: Dave Goertzen – Vocals / Adam Christie – Guitar / Jodi Bezpalko – Bass / Mike Bodie – Drums

By: Pauly Hardcore

Photo by: Alain Champagne

www.facebook.com/measurelessband

Five months ago, or thereabouts the stars aligned and Victoria was once again graced with a “hardcore” band. We seem to chew them up and spit em out faster than I once thought possible. Measureless are a band that are deeply rooted in the melodic hardcore sound, taking influence from bands like Have Heart, Verse and some speedier numbers are reminiscent of Defeater. It’s a sound not often heard out in these parts and it is refreshing to say the least. With a handful of shows under their belt and an upcoming opening spot on a NWHC house show featuring Not Sorry and Clarity, expect big things from Measureless in 2012. Now let’s get this pit going!

AU: Who’s from where and how did you all find each-other on the island?

DG: I’m from St. Albert Alberta, right outside of Edmonton.

MB: I’m an island boy!

JB: I’ve been out here for 12 years, well we were supposed to jam together with another guy...

DG: Then after a couple jams, that didn’t work

out and Adam was couch surfing at the house where we were jamming - we tried out a few drummers and Mikey here stuck, he could hold a beat so we started writing songs and informed Jodi we were still a go.

AC: I’m from Regina Saskatchewan – and we all sort of shared the same desire and influences so it jelled; we drank beers, and it all sort of got

together and now it’s happening.

AU: You started as Through and Through, then batted a few names back and forth before landing on Measureless, what is the significance of the name and why didn’t you go with the more popular vote on your website, Wizard Dick!?!?

[waves of laughter erupt from the group]

AC: Stylistically we liked Measureless.

DG: I think Through and Through are another band, lame by the way – then we went to “the Jodi experience” and that didn’t stick. We made a thing on our FB page asking for suggestions for names and someone submitted it and we said “fuck yeah”. We didn’t choose Wizard Dick because we wanted to be taken seriously, but yeah, funny name.

JB: I think I’m the only one who liked Wizard Dick...

MB: It’s ambiguous and it wasn’t important to dwell on the name, so we sort of settled and we were happy with it!

AU: You’ve played a handful of shows on the island, opening for some great bands and now the next step, when will there be a recording available?

DG: It’s planned, we’re just disorganized and busy with life.

AC: We’re totally busy with school right now, but it is definitely coming quite soon.

MB: We know who’s recording us. Mike Battle a local musician/friend, it’s just a matter of doing it. We’re going on the record now, expect a five

song EP within the next few months, guaranteed.

AU: If Measureless could jump on any of the upcoming Festivals in 2012, which one [or ones] would you guys want to play, and with what bands?

DG: RAINFEST! Title Fight, Defeater and Verse would be rad to play with and Justin Bieber, that kids’ talent is Measureless!

AC: Rainfest, Counterparts would be a killer band to play with.

JB: BROCHELLA!

MB: Rainfest! Title Fight is a must!

AU: How does the band approach writing together? Riffs come to the table and get expanded on?

DG: I think we write the best when we are all there at jam and just working with each-other. It’s just really fun, I love that feeling of camaraderie and we really seem to get the best ideas when we are feeding off of each-other.

MB: I think we write the best stuff when we are all together and work on a small idea.

AU: Dave, I recently attacked you on the street, and ripped the Boston Bruins back patch from your jacket and may or may not have wiped my butt with it, how did that make you feel?

DG: Because I’m so terrified of you, I feel pretty good about my reaction. I feel if I overreacted you would’ve punched me in the face, you’re terrifying. And honestly, I don’t even like the Bruins, I’m a Red Wings fan!

MB: He knows nothing about hockey, he just thinks wearing a Bruins bomber will make him more hardcore.

AU: What are some challenges of being a hardcore band in a city that seems to discourage the live arts as opposed to nurture it?

DG: I feel like within our community I wish there was a more willingness of the outside crowd to come to shows. I see kids around wearing shirts with bands on them that indicates to me they are

HARDCORE ALLEY

into hardcore, but I never see them at shows.

AC: I like to think that our music will appeal to everyone.

MB: I think it’s harder to stay motivated to keep it up. Not having proper good places to have shows makes it so people will not come out. The places we do have offer terrible sound, so honestly it makes the bands sound bad and everything sound bad. I wish there were more bands, and more people in the scene starting bands, putting on shows and taking up the call.

JB: We like the environment of the house shows, it’s always very welcoming and it feels very chill. But I understand how some people feel “weird” going to a show in someones house.

AU: Everyone’s fairly heavily inked, where do you get yours done?

DG: Government St. Tattoo for my legit pieces but I also have a lot of basement scratchers. Jodi has done some straight keepers! Some of em could go for a go over now that I think about it haha.

JB: Tattoo Zoo and I’ve only ever let two people tattoo me: Jerry Kramer and Jamer Lindsay (RIP Jamer).

AC: Government Street Tattoo – Chris David, Brian Turnbull and Dboy are all amazing artists and I have work from all of ‘em, top notch parlor.

AU: What are some of your favorite albums of all time?

DG: The new Title Fight, that fucking album rules. Troy Snatterse’s album Livin to Lose and of course, Metallica - St. Anger.

AC: Hour of the Wolf - Power of the Wolf.

JB: It changes way too often! American Nightmare - Background Music.

MB: Title Fight - Shed and Hot Damn! by Every Time I Die.



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- Greg Hetson of Bad Religion/Circle Jerks



CRUZAR RELEASES GWAR SINGLE

Cruzar Media and intergalactic shock rockers, GWAR, have teamed up to bring fans a tribute to

the DAYGLO ABORTIONS 1991 anti-censorship anthem 'Isn't This Disgusting'. The single will be included on the upcoming Dayglo Abortions tribute compilation, due next year. 'Isn't This Disgusting' was recorded by the late GWAR

guitarist Cory Smoot (aka "Flattus Maximus") at his Karma Productions studio in Virginia, mixed by Rob Shallcross (STRAPPING YOUNG LAD, ZIMMERS HOLE, GENE HOGLAN). 'Isn't This Disgusting' is being released in memory of the late Cory Smoot. All proceeds from the single will go to the Smoot Family Fund).

Guitarist/vocalist The Cretin of Dayglo Abortions: "This makes me feel like I have accomplished something with my life. It is a bigger compliment than any industry award or anything else I can think of. Bigger than recognition from peers. A pat on the back from the big boys. I believe proceeds from this go to Cory Smoot's family fund. So shell out the buck 99, then e-mail me a copy, cuz I can't afford it. Cheers to GWAR."

GWAR frontman Oderus Urungus: "The Dayglo's have always been one of my favorite bands ever since we played a show with them 25 years ago. So when we heard about this project we were

completely stoked, not just with the idea, but the song selected for us. It pretty much sums up my whole attitude. But I had no idea it would be the last time I worked with Cory Smoot in the studio. This track has Cory's last studio leads, and as usual they fucking rip. Cory may have left us but his music will live forever. CRANK IT!"

'Isn't This Disgusting' is available now on iTunes.

It was announced that GWAR guitarist Cory Smoot had died from a coronary artery thrombosis brought about by his pre-existing coronary artery disease. Cory, who had played the character of Flattus Maximus for over ten years, was discovered dead on the band's tour bus on November 3rd of this year. He was 34 years old.

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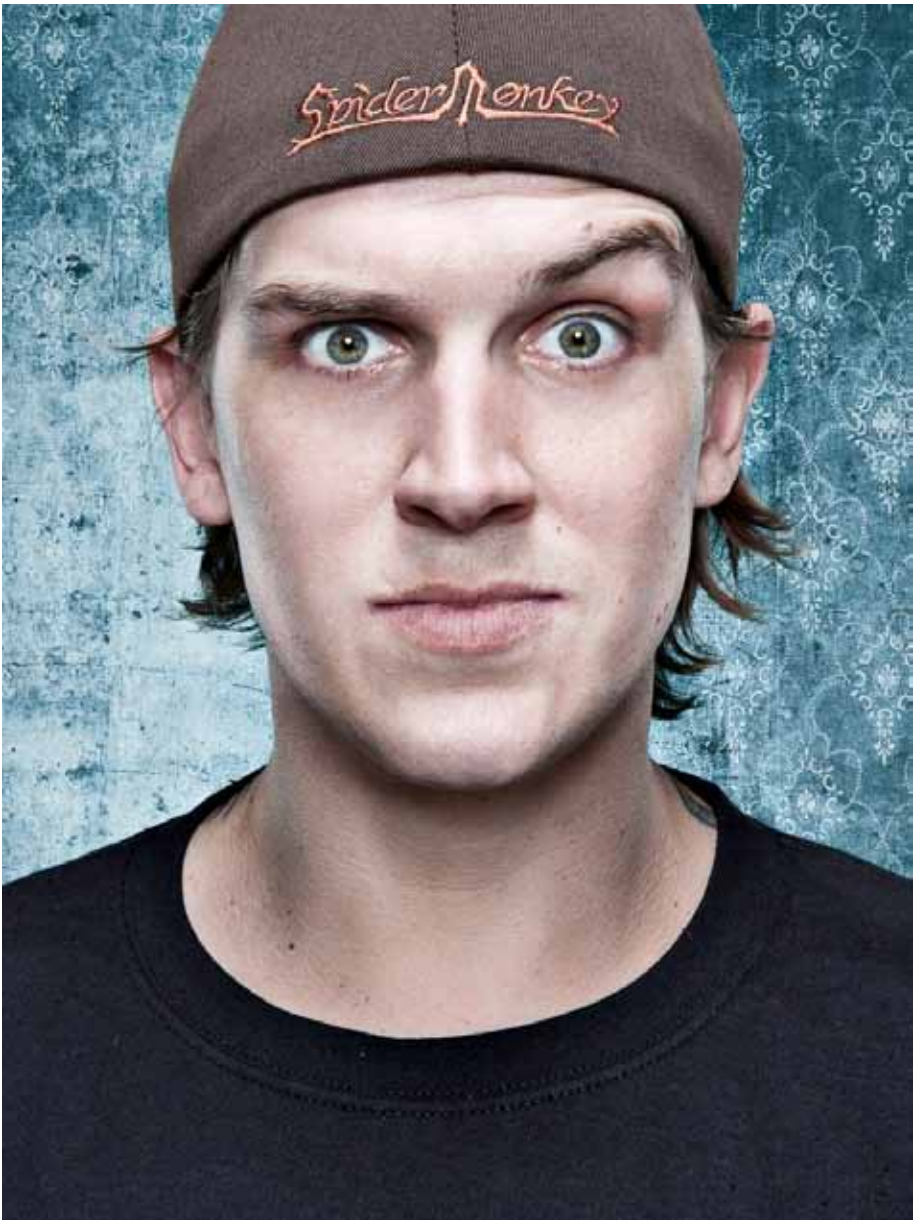
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JASON MEWES

By Ira Hunter

AU: How did you first get started with acting?

J: Back in '92, or so, I worked in a convenience store with Kevin Smith. On Sundays I used to go in and make the papers and stuff. Kevin told me he wrote a script, and he wrote a character for me and it was pretty much based off of me, things I'd said and the way I acted, and the character's name was Jay and it was pretty much me. And so we shot Clerks and it went to Sundance and then got picked up by Miramax. And from there Kevin just kept writing in the characters, Jay and Silent Bob, in Mall Rats and Chasing Amy. And then from there I got offers to do other movies, and then started auditioning and going to meetings, and there you have it.

AU: How old were you when you first met Kevin Smith? Were you guys kids?

J: About 14. He was in the same school as me but he was a senior and I was a freshman. I knew of him from the talent shows, and he was known

around the school for putting on these really good talent shows. He and a bunch of these guys used to be joking in every talent show. So I certainly knew who he was, but it wasn't until he graduated and started working at this local community centre, and it was then that I grew up there, and after school I used to go there. It was one of those places where after school I'd always go and there's a pool table, and you could play volleyball, or hockey, and there was a foosball table, video games, and all that type of stuff. He used to sit and read comics in the car, and I started being like, "Hey man, what's that comic, where'd you get that, hey could I get that?" And that's how we started hanging out. And then he brought me to a comic book show one time up in New York, and that's when we started hanging out more and more.

AU: Would you guys have been puffing the snoochie-boochies together back then?

J: No, back then I would do it and he did not. He did a little bit a couple of years later with me, I would say four or five times at the most. When I started and I used to bring it around. So, just a

little bit, but not really. It wasn't until recently that he was and then I haven't. I haven't smoked in like eight years.

AU: We're calling from B.C, what's the best weed you've ever smoked, do you remember?

J: Out here I haven't even smoked it, but I just know looking at it and smelling it. They have so many different kinds now. Back when I did, you used to get little 10 dollar pieces and they were filled with seeds and stems, and it was like dirt, sort of. You'd put out your hand and it would break apart and it would be like dirt on your fingers. Now it's just red, crystally, hairy, and luscious. From knowing so many other people and traveling, and them always picking up a little something-something here and there, everyone I know and talk to always says California's is the best, for sure.

AU: Other than the Kevin Smith films what other movies have you been in?

J: I've been in a bunch of other movies. The last couple that I've done was a movie called Eleven. Right now they're just finishing editing that. They had a screening the other day and are trying to get it to Berlin. I did a movie called Zombie Hamlet. That also is just getting finished up, and they're hoping to get it into one of the festivals. The Last Godfather. I did a Canadian movie called Drawing Flies, which I did in Vancouver right after Mall Rats. So I spent two months in Vancouver up in one of those suspension bridges. And I have been doing a Canadian TV show in Winnipeg, that we've done two seasons of, and I'm crossing my fingers for a third season, which is called Todd and the Book of Pure Evil.

AU: What was it like when you had your own action figure?

J: I remember sitting at San Diego Comic-Con and we were up in the hotel room and this guy, Bob Chapman, came upstairs with the prototype, and the guy from the Graffiti Design showing us the prototype for the figure, and thinking how awesome it was, how exciting it was that we were all going to have our own action figure. At that point it was just around the time the comic books were coming out, so we're going to have a comic book and an action figure. It was a little surreal to me, still is.

AU: On the Clerks movies was there a lot of improvisational acting, or was all that dialogue written?

J: Most of it was written on Clerks, I would say. A lot of it was me sticking to the script. I had just started and I was nervous. I was really nervous. So I had to get a little buzzed up before I'd start and go over the script over and over and over again. So mainly I just stuck to the whole script word for word, pretty much.

AU: And later on did you start to improvise a

little bit?

J: Oh yeah, much, much more. For most of them, yeah. I would say it was about 30 percent ad-libbed. Maybe 60/40.

AU: What were some of the crazy, over-the-top things that you've done, improv style, that were maybe too crazy to make the final cut?

J: I don't really know. There's been tonnes of stuff that we've done, and ad-libbed, and tried to add scenes just to see if they work. I can't think of any right now. Again, I do a lot of ad-libbing. There's definitely a lot that goes by with all the cuts, and cursings.

AU: Or whipping your dick out or something like that.

J: Exactly. Because I've already had to do that anyway.

AU: Was your porn star role in Zack and Miri Make a Porno based on real-life experience?

J: Not at all. Nothing like that has happened to me

AU: Tell us about the upcoming Jay and Silent Bob Get Old Tour. What can audiences expect?

J: They can expect that Kevin and I will be up there telling some funny stories from when we had some good times, and good Canadian stories when we spent a bunch of time up there. I'm gonna stick to the stories I have from Canada. And then for 10 or 15 minutes at the end we play a game. We have a new game now, we've only played it once, and it seemed to work well. It's when audience members come on stage. We usually pick two or three audience members and they come on stage and participate while Kevin directs or narrates. And I'll do a scene with whoever comes on stage. So that's been a lot of fun, too. So we'll be talking and telling our stories, about what's been going on with us for last week or two weeks, or maybe a couple of years ago when we were in town. And then we end it with a good old game of bringing some people on stage and doing their thing.

AU: What bands are you listening to right now?

J: If I'm on the plane I'll listen to King Diamond. It really depends. And then I've got Death Cab For Cutie, and some MGMT, and stuff like that I like to just mellow out on and chill.

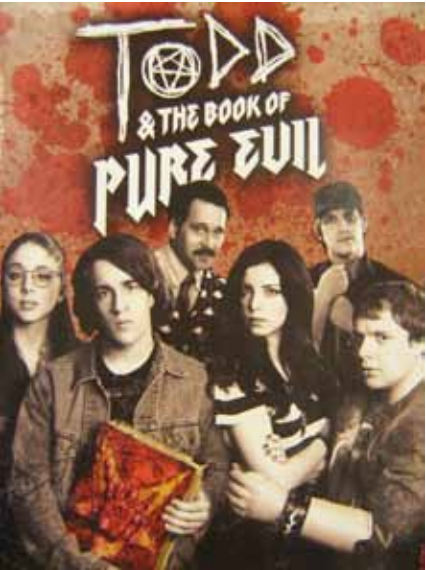
AU: Any other upcoming projects you can spill the beans on?

J: Well, I'm hoping Todd and The Book of Evil Season 3, hopefully, will happen. We have an animated project in the works right now. We have some other ideas we're thinking about.

Mainly right now it's going to be touring, and then we'll see what other projects come up.

AU: Any final words for Canadian fans?

J: I'll see ya soon, I love visiting Canada. Thanks a lot and have a good one!



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Victoria BC



RETIREMENT RELAPSE

By Ryan Dyer

"Whoosh!" A smoke bomb goes flying past your head as you pull your handkerchief up over your nose. All around you people are screaming, raising their signs to the sky and demanding a semblance of justice in a world of thieves, liars, murderers, hypocrites and bastards. The stench of pepper spray is soon apparent as the men in black helmets march your way. Suddenly, it's the crackle of a taser and you see someone carried off by the faceless brutes of authority. He has multiple facial piercings, purple John Lennon glasses, a black bandana, a black blazer, and long black dread locks. He's Al Jourgensen, and when there's social injustice involved, if he isn't shouting about it on a Ministry record, he will be on the front lines with you.

"Me and my engineer Sammy wanted to get out to New York to get pepper sprayed and arrested," says Jourgensen, who is no stranger to protests or riots. In 68', he attended the Democratic National Convention protests while in the tender grade of eight. "I pepper spray myself at home to get ready for some of these protests. I have a big collection of tasers and I tased myself. It's like preparing for war."

The Occupy Movement, among a strand of other issues, has brought back his band Ministry from the dead. This poltergeist is back in the form of the fittingly titled Relapse, a "techno/metal/thrash/punk rock" album that has defied the death of Ministry and comes out on the tailcoats of a near death experience with Jourgensen, which was the cause of his folding of the band in the first place. Puking up blood. Shitting out blood. Seizures. Blood transfusions. 13 ulcers. Yes, ol' Uncle Al has died three times already. What's life without a little flat line with your wine?

This September was his 10th anniversary of being clean of drugs. After flirting with death, Jourgensen finally set out to record an album's worth of material for Buck Satan and the 666

Shooters with Mike Scaccia, an alias and rumored country project which goes back years. ("We have been selling Buck Satan t-shirts for 10 years so it was about time I did it.") At the same time, riffs were thrown around and it was decided that a new Ministry album be recorded out of it.

Jourgensen likens Ministry's return to the famous line in The Godfather Part III - "Just when I thought I was out, they pull me back in."

Recorded in Dallas and L.A., Relapse is probably the fastest and heaviest album he has recorded. It's also the most punk sounding. It's almost like retirement couldn't stop this album from getting out and saying what it has to say. The protest heavy vibe rings in on the songs "99 Percenters," ("I figured if I can't go to

New York, let's write a song about it") "Git Up, Get Out n' Vote," and a cover of SOD's "United Forces."

"We were able to make it into a Ministry song instead of making it just a cover. The lyrics are just as pertinent now as they were 20 years ago." Jourgensen would say the same for his own song, "Thieves" in relation to the Occupy Movement, "We were like 'Thieves and liars', they were like 'We have to be united.'"

"Double Tap" takes aim at the death of Osama bin Laden, a topic familiar to the recent Bush themed Ministry albums. The first thing that went through Al's head when he heard Bin Laden had bitten the bullet..twice?

"Thank God. Fuck that guy, he's an asshole. He was just as bad as Bush, and of course they were both co-conspiring together. Bush had him going under no fly zones. It was complete hypocrisy."

Jourgensen has said he feels a little bad for bashing Bush so much "because he's a dolt and just a puppet, like other presidents." Even so, even 15 years ago with songs like "N.W.O.," people weren't as aware of this term as much as they are today with documentaries like Loose Change and Zeitgeist. Does Jourgensen feel as if he still needs

to make people aware of certain issues?

"I didn't need to open people's eyes to Bush, because he's a fucking asshole, but yeah, I mean, I like my albums to be time capsules. Each one is what's going on in my world at the moment. I feel like I do need to give back to society. I'm the only person who writes about this stuff in metal. I'd never write about trying to bang chicks or whatever. With Relapse I feel that I've really caught sight of what's going on right now. I'm not ahead of the game. I'm right in it. Like with the 99 percenters. It's a movement that's going to be going for a very long time."

The album also touches upon his personal issues. "Ghouldiggers" makes a point of saying "I'm not dead yet", and has a sample of Al being put on hold when trying to reach his manager and to call back after he's dead because he'd be worth more, like Amy Winehouse, Jim Morrison or Kurt Cobain. With the Fix documentary out showing the dangerous times of Ministry and the retirement in 2008, it seems a fitting statement to make. That he's stronger than ever. Spiritually and musically. How much truth is there to the sample and lyrics?

"Yeah, unfortunately. There have been a couple of them. I won't say who! I was literally told hurry up and die so we can make money off of you. It was really eye opening to how bottom line and greedy the record industry is. Personal life stories as well as social injustice is what I'm singing about on Relapse. I can't make this shit up!"

As far as touring is concerned, Jourgensen has said that he is pretty much finished with it, though Relapse has changed his mind, "The problem is, this album is so fucking good that I have to tour it. I'll probably do only two or three songs, though. 'Cause kids always want to hear the old songs; it takes people usually five years to "get" one of my records. For the trek next year I might just play the whole album."

In Warsaw, Poland, Jourgensen will be playing in front of a million people for the Woodstock Festival, a first for Ministry. "I'd never seen a million people before.. except one time when I went to Popefest, Popestock in Chicago. I crashed it an got arrested, but as I was leaving I saw Popesicles, Popecorn.. I get arrested a lot."

They will also be playing Russia for the first time, "Scott Ian from Anthrax just played there and phoned me up after wards. I guess there was a bombing close by the

venue. This could be scary."

While there is no big announcement again, Jourgensen says that after Relapse, Ministry is done, "It's too intense. I like doing Buck Satan and Revolting Cocks because I can sing off key and just be an ass. In Ministry, it's a whole different mind state. But no more RevCo albums either. Just the Buck Satan one and the blues one."

The Buck Satan record is something Jourgensen has wanted to do before he died. Other things on his bucket list include yet another Buck Satan album and a blues album. 13th Planet studios will be occupied by Rigor Mortis, who is doing their first album in 20 years. He will also be opening a tattoo parlor and bar, with the fitting titles Ministry of Ink and Ministry of Drink.

Jourgensen said he wants to be remembered as being a "hard working maniac," but a societal critic and historian may be more accurate. 100 years from now people will look at the cover of Rio Grande Blood and know exactly what was going on in the world at the time. America always seems to need a defibrillator, and as long as Uncle Al is alive, he will be a shock to its system.



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HILLSIDE HOOLIGANS
SHARK CLUB, DOORS 8:30PM.

VANCOUVER ALL AGES!
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THE WRECKTAILS
HILLSIDE HOOLIGANS
BRAVE NEW WAVES
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The King Blues

AU: What was opening for Billy Bragg like?

Jonny "Itch" Fox: He is someone that we have worked with closely over the years on campaigns, so to be asked to do a tour with him was amazing! It was the third tour we had done, back to back, but this one reached a new audience. In England most people who go to see our kind of music have seen us, but this was a much older crowd. His lyrics are great, but he is also a very inspiring person; you only need to speak to him for five seconds to realize that he is still very angry, very genuine, and still really cares.

AU: He seems to have been passionate throughout his whole career, and still is today.

Fox: Passionate is the key word. You can tell he lives it and breathes it. A lot of people settle down and the anger kind of goes, but he is still genuinely angry. He has become a national treasure while at the same time becoming a thorn in the side of the establishment, which is a rarity.

AU: Are you a big fan of Canada's Chris Murray? You cover his song, "We Do The Ska"!

Fox: I am a huge fan! A huge fan! I got turned onto him a long time ago, as this band was starting. A tape of him got passed onto me, and we were always spinning it in my girlfriend's car. It was huge for me, because he was just this normal guy. A guy with a guitar, making his own album, with amazing song writing! I have always been a sucker for a great song and a great lyric. We found it incredibly inspiring since we were also doing acoustic reggae.

AU: Which other musicians or bands inspired you initially?

Fox: We always saw ourselves as being rebel music and we wanted to incorporate reggae, dance hall and hip hop alongside punk rock. So we looked up to everyone from Rage Against the Machine, to Public Enemy, The Clash, The Specials, Woody Guthrie, and Phil Ochs. It didn't matter what it sounded like, as long as it was a good song, meant something and was pure. We aligned ourselves with bands that had depth to them.

AU: On Punk and Poetry, the song, "Five Bottles of Shampoo", asserts how amazing women are and is an attack on societal stereotypes.

Fox: I guess so. I didn't want it to just be a one sided celebration of women. I do think women should be celebrated of course, but I wanted it to be a bit more realistic. There is a line in there, "Cause I will never understand anything about women", which shows that I

am a kind of ignorant male myself, beyond a shadow of a doubt. But I do know that women get a hard time in rock n' roll. Some of my heroes are women, and a single mom raised me. A negative attitude toward women just doesn't fly with me. The song is just my take on the subject, as lowbrow as it may be.

AU: Another song from the new album, "The Future Is Not What It Used To Be", is very beautiful, and very powerful, and it has an incredible breakdown in it two thirds of the way through, which musically reminds me of the last Mouthwash album, then it becomes even more aggressive before shifting back into more upbeat music. Any comments?

Fox: That is crazy that you mention Mouthwash! We tried to write something that would be like a 21st century, "Ghost Town", by The Specials. I love how "Ghost Town" is so dark, and eerie, and weird, even though it is essentially ska. The track was written about our new government that we just got. It is a tiny country and more people than ever are unemployed, and poor kids definitely can't afford to go to university. Education is now a privilege for the fucking rich. The future isn't a bright happy thing anymore for a lot of kids; they are struggling on every level. There is a crazy class division in England; you can see the poverty creeping up on almost everyone. It is a shame the way the government is spending the money, how they are keeping the money, and how they are trying to get rid of the homeless by simply sweeping them off the street. There is an attack on the poor people, and the young people. I am going off, but that is what the track is about.

AU: It is true, the rich are getting richer, the poor are getting poorer, and the middle class is just disappearing.

Fox: There is no fucking middle ground. The amount of people getting fucked is growing and growing and growing, but there is anger there, there is a really passion. I believe we can fight back.

AU: There needs to be, it is not getting any better.

Fox: But that is ok. From bad times come beautiful flowers.

AU: Getting back to "Ghost Town", that is a really dark song. The Specials, despite the fact they never put out a great deal of songs, they definitely did a lot with the ska genre.

Fox: The thing about The Specials was that they were a political band, on so many levels. They were a working class multi-racial band, so even who they were was political. They were a statement



within themselves. We were fortunate enough to be asked to tour with them last year, and it was a great honour. They were so lovely to us, and they are so passionate still. They really encouraged us to keep doing what we do.

AU: Do you think the King Blues will ever make it over to Canada, or even North America?

Fox: We are going to LA in January to record our next album. Then we are going to try to come back and tour, hopefully around the end of next year.

-Chuck Wurley



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AU talks with Nephelium, the first death metal band out of Dubai

Interview by Willow Gamberg

Absolute Underground: First of all, who are we talking to?

Alan Madhavan: \m/ Infernal hails!!! \m/...Nah, too cliché...Wassup fellow musicians and fans, this is Alan from Nephelium.

AU: How would you describe Nephelium's music?

AM: Our music is a blend of technical complexity, heartfelt execution and ground stomping aggression. As we all come from different musical backgrounds. We never set any boundaries when we write. Alex and I grew up obviously listening to a lot of Arabian and ethnic music, which directly reflects some of the ideas behind his riffing and soloing and on my behalf, some of the rhythms in our work. With James and Flo added to the

equation I can safely say that the new material is going to be nothing short of jaw-dropping. James comes from a strong background of progressive rock and jazz fusion and Flo from an awesome hybrid of jazz and brutal death metal. Collectively, we will deliver some of the craziest music yet.

AU: One of the band's selling points is as 'death metal out of Dubai'... tell us a bit about that! How did you start up? What was it like playing death metal there?

AM: Amongst a few

other bands, we were what helped build what the scene in Dubai is today. We formed as band between friends to see where it would go and here we are! Metal in its entirety was definitely a genre that wasn't accepted in the country due to its religion and laws. However, there were a lot of fans of the music secretly downloading and listening to all sorts of stuff. Some of which they would introduce to us! With this knowledge, we decided to take part in and put on these little shows to see who would come out and needless to say, they were always packed. Bigger companies in the country started to see potential in the genre and wanted to sponsor shows and events and so from thereon, the scene started to climb and continues to do so today.

AU: Did you guys have any specific influences over there? What kinds of metal or music in general are popular in the United Arab

Emirates?

AM: As mentioned above, metal wasn't a store shelf option at the time so we were subjected to Youtube and any other way we could satisfy our ears. I'm not gonna say "downloading" 'cause that's just bad form... We were exposed to a lot of cultural music in Dubai. Here is a link to some of the sights and sounds of this marvel of city:http://www.youtube.com/watch?v=GY1diuPc2_A This type of music fused with metal opened up several avenues of possibility to be able to listen to, create and learn from. Apart from metal, commercial, radio-friendly music is very popular.

AU: What can you tell Canadians about the Middle Eastern metal scene in general?

AM: If you haven't already been there and experienced it, GO! You will definitely be shocked. It has come a long way from what it was to what it is. One thing I will say though is if you decide to travel with your significant other, DO NOT hold hands or kiss in public - it's considered offensive.

AU: I understand you are now living in and working out of Toronto... how different is the work and the scene from Dubai? Where there any challenges over there that aren't present here, or vice versa?

AM: The U.A.E. is a very accommodating country in the sense that most things are spoon-fed to you. However, having been a contributing member of society in both countries, I would say that life and work here is a lot tougher and harder but it is real. Canada is home and we love it!



AU: What are you trying to accomplish with your music (if anything)?

AM: We want what every musician wants - to spread our gospel throughout the world and create something fresh and new for us and for our fans. We want to be on the road, travelling the world, meeting new people and forging new relationships where we can help each other in achieving our goals.

AU: Plans for the future? Any tours/albums coming up?

AM: We have some loose ends to tie up before setting out but we will be hitting the road sometime this year. Work on our new album is already underway and in the traditional Nephelium vein, expect gut-wrenching havoc and technical sorcery that will fry your brain!



Photo by Amanda Bulick

THE MIGHTYONE Prepares for the SHIFT

Interview with Tim Steinruck

By Sean McKay

AU: How did the band get its name?

Tim: I was frustrated with the challenges that come with being in a band. I have always had a strong vision of the music that I create and the message therein. In a traditional band relationship the music often becomes the sum of the creative pool. I realized I was unwilling to compromise on my vision and finally accepted that I would have to go the creation process alone. I had just gone through a divorce and the songwriting on TheMightyOne debut was my very personal mental, emotional and spiritual therapy. I had also gone way to far down the "End Of The World" rabbit hole and was obsessed with all things apocalyptic. The debut is a journey through fear and pain to love and healing. The path to personal discovery and self empowerment is truly a singular journey.

AU: Is it true you worked with Devin Townsend on the debut recording?

breakdown of systems in the world that have existed for generations. It's obvious that most of them are fatally flawed and unsustainable. We are witnessing the rapid crumbling of governments, financial institutions, religions and all other structures that are no aligned with this human awakening that is taking place all over the world. The songs on ShiFT reflect this. There's a message of great hope, connectivity and collective mightiness that is available now that these oppressive control mechanisms are imploding. It's like we've been asleep for the last few hundred years, taught to believe that life is hard and a struggle when in reality life was always meant to be free, easy and eternally abundant.

Tim: Yes! Ryan Van Poederooyen, the drummer for The Devin Townsend Project, is a great friend and was living with me at the time. Devin and the band were rehearsing and recording in my studio at our house. Devin ended up producing the single "Reprieved" and mixing the entire record. Ryan provided drum tracks for the debut and most of the recent ShiFT album. The rest of the band also made appearances on the record. Friends helping friends. Community.

AU: What's changed from the debut to the new album, ShiFT?

Tim: Well the first record explored some darker aspects of my life. With ShiFT it becomes obvious that something has changed. I mean... the first lyric is "It's darkest just before the dawn". We are watching the complete

Now that's not to say that these times we are in are not without their challenges. It's not the end of the world but are definitely witnessing the end of the world as we know it.

AU: The album is being released February 21, 2012. What are your plans moving forward?

Tim: To share the music and message of ShiFT with as many people as possible. Everyone is talking about 2012. It's been a year that has been mentioned in almost all cultures around the world for thousands of years as a time of great change. ShiFT is the soundtrack to that change that is taking place all the way from a universal, right down to a cellular level. TheMightyOne will release an animated video shortly for the lead single "Waiting For You" that provides the visual to support that message. We will showcasing the live band at Canadian Music Week in Toronto in March and then head out on a western Canadian tour. We'll be showcasing again at the Spring Festival in Hamilton in May and then travel south to connect with our building fan base in the US. I also recorded "Waiting For You" in French and German with the specific intentions of taking TheMightyOne's message to Europe. So far every progression with this band seems to be guided by some kind of powerful synchronicity and I expect that to continue. It seems that all we need to do is have the dreams and intentions and then trust the universe to provide the how. Powerful stuff!

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By Willow Gamberg

AU: So you're here in Vancouver to do a show with The Almighty Punch Drunk, is that right? Tell me a bit about the band, you guys have reunited after a hiatus right?

GH: Well I moved out of Vancouver three years ago. I was sort of a transplant from California and I have since moved back to California. I've just been kept so busy with all these other bands. But every once in a while I try to get back here, do some Punchdrunk stuff, and it's always a blast and a lot of people always come out. Last night was kind of like a family reunion. I love Punchdrunk, I love the music so we'll see what happens in the future, but they are family, absolutely.

AU: How was the show? How were the other bands?

GH: It was great, it was at the Shark Club... great show, great turnout, fans had a great time. I've been members of bands with the two bands; Val from West of Hell, "The Heathen", we're in Zimmers

Hole together and Chris Schultz, from Cocaine Moustache, he and I are also in Mechanism together and Walter, their other guitarist, we're in Just Cause together. So just a family reunion of all these bands I've been in.

AU: You've obviously been in a ton of bands, how is that working out for you?

GH: There's not a lot of free time or sleep involved in this sort of lifestyle... This last month, I did some clinics in Fort Wayne, Indiana,

I don't know if you're familiar with any kind of musician clinic, but a lot of times they're heavy on knowledge and very short on say, entertainment.... What I'm trying to do is revolutionize the clinic industry... I've tried to open it up as much as possible, you don't have to be a drummer to come down and enjoy the "Evening with Gene Hoglan" sort of thing. Yeah I'll play some songs, absolutely, but I also do a lot of speaking. We're even going to just stop calling them "clinics" you know, like it's not quite a gig but it's not quite a clinic. It's some kind of performance art, but not a whole lot of "art" involved. It's just really entertaining, and I like to make it so you don't have to be a drummer to enjoy it. If you're a metal fan, that helps; if you just like hearing a guy being really fun on the mic, telling some really fun stories there's that as well... I take a lot of questions.

AU: Cool, so when did you start doing these clinics?

GH: I've been doing clinics for 17 years... [What's different is] Usually, your drum company has to be really behind you to do a clinic tour because

AU: What advice do you give to young aspiring drummers?

GH: I have blanket of advice that I give all young musicians: I tell people, when you are actually choosing the dudes for the band, don't be so concerned with having the hottest guitarist or the most amazing vocalist or whatever... 'Cause yes, bands are like marriages, bands are like families, but bands are also like teams... find some guys that are of like mind and like spirit and make sure you get along with them! You're going to be hanging out a lot and it's great if you do become best friends rather than be like, "Well, there's four of us and then there's our singer...yeah he's kind of a jerk." It's just like hell, fuck it just try to find people that you like playing with.

AU: Do you have a favourite album at the moment?

GH: It's really whatever I'm working on next, but I guess when it comes to some of the non-metal stuff, there's a guy from England called Plan B, his album is called The Defamation of Strickland Banks, it's kind of blue-eyed soul but really with a lot of rock and roll flavour to it. I like the latest Cee

Lo Green record, and the latest Foo Fighters record. I think that's pretty decent.

AU: Anything else?

GH: Well, I suppose if they're so inclined,

if they wanna check out my website, it's called hoglanindustries.com. Last year I released my first ever drumming DVD, The Atomic Clock. We're trying to look out for the Canadian brethren. We've got the DVD and merch available in Canada through Reversed Records so that's pretty cool. I'm still doing my thing and still doing it heartily. If people want to hear some of the latest stuff I've been on, the new Testament record is coming out in spring, check that out, got some more Dethklok coming out in 2012 as well...probably some more Fear Factory... and keep your eyes open for a clinic!

there is a lot of overhead. That's why we are doing it in venues - we're not calling it a clinic. I'm just going to come out and do my thing. You just get to spend an hour and a half with Gene. This whole concept we are trying to do is so new, we are absolutely working out the bugs as we go. For instance... it's a bar, people are drinking while you're doing your clinic. It's not like I had hecklers but...you gotta deal with the drunken rowdies at this sort of thing, which is not usually a part of the clinic. So there's a learning curve going on here, but I swear to god this thing's going to be huge, it's going to be massive because I like being entertaining. It's fun to do this, I've pretty much turned it into a comedy routine for an hour and a half, with some stories.

GENE HOGLAN

a session in Fort Wayne for the band Viking, then I left on the Friday morning for Dallas, Texas and Friday night I was on stage with Testament, and then the next day I was in rehearsals for a couple of days with Fear Factory and we went to Mexico. Then last weekend I did clinics in Calgary and Edmonton and this weekend I did a clinic in Kelowna... so yeah it's been busy. And this next year, 2012's going to be chock full of mayhem and metal.

AU: I hear you're running a drum clinic, tell me a bit about that.

GH: Well, these clinics I've been doing, I'm super psyched about them, I'm more excited about these than anything else at the moment.

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ASTK

"GRAFFITI IS ONE OF MY FEW PASSIONS"

By: Pauly Hardcore

Photos: John Warnock and ASTK

I can't quite recall when I noticed the small cardboard cutouts, masterfully stenciled with images of political figures, pop culture icons and mysterious images of unidentified people, always accompanied by the letters ASTK. Months and what seemed like years went on, with whispers here and there that it was anything from four people, to a duo, to just one person. I was determined to find out who was doing it, and interview them. My one true lead came when my girlfriend Catt identified one of the random people as working in the store next to hers. She struck up conversation and as luck would have it, was a direct link to the artist known as ASTK. Within weeks emails were shared and plans to meet after his return from Germany were hatched, below is the end result of my rather arduous scavenger hunt.

AU: So ASTK is your moniker, care to divulge what it may signify?

ASTK: Astk was a name I came up with after previous names that got old or I felt uninspired

with. I liked the letter's flow when I used it for graffiti. There are a couple guys in North America writing "Azteck" or "Astek", so I dropped the "e". From then on I came up with some abbreviations for the name. "Aerosol, Style, Technical, Kraft" is what I go with now, the others only my friends know.

AU: Your preferred medium seems to be spray painted stencils on cardboard cutouts strategically placed, what persuaded you to that? Do you practice street art any other way?

ASTK: Stenciling was a medium that I started in the last couple of years as a side project. To see if I could get my name around in a different way.



I would say graffiti is my main medium. The constant painting over of my stuff and other writers work made me think of a new way to get my name out there. I didn't know of anyone putting out the similar idea of stencils on cardboard so I pushed out my new method. I was surprised when people told me friends of friends started collecting them. So I put more effort and time on massive production and began pushing them out and around Victoria. It's a lot of fun, and the feedback is different. More feedback from non-graffiti artists, which

is always interesting. It's a lot of work, more than people think, but I keep on doing it for the people that enjoy them and also my own entertainment.

AU: On average, how much time, blood, sweat and tears go into each stencil?

ASTK: Ah.. I like this question, loads of all of the above. It's not a simple process as some might think. It's a long four part process. 1. Find, Cut and Paint cardboard. 2. Make the Stencil 3. Put Stencils on cardboard. 4. Put up stencils. It takes a lot of energy out of my life at the moment. So it's nice to hear that people actually take them home and save them!

AU: Who have you used thus-far in your stencil series? What motivated you to use these characters?

ASTK: Too many! some I only put up in one production and others just for friends. I think my oldest ones were the Trailer Park Boys, Ice Cube and some good friends. Stencils as of late... Walter White from Breaking Bad and Pee Wee Herman. There's no big mystery in my series of people or characters really. I just make stencils of people who had an impact of some sort in my life, or for pure amusement.

AU: Where is the most improbable place you have seen a piece of graffiti or street art?

ASTK: Maybe my Walter White on top of the Macs downtown. Graffiti? Gigantic Expel and Aset bombs on top of Nova Scotia Bank downtown. It ran for a long time! That was one of the improbable things I have seen in this city, those guys do it right.

AU: You recently spent time overseas, where did you venture? Did you practice your craft there or witness inspiration?

ASTK: I lived in Berlin, Germany for awhile and it was amazing. Culture, art, music, all different and entirely amazing and All serving a great impact on me. As far as the graffiti? It is HUGE In Europe, especially Berlin! The whole entire city is covered and doesn't get cleaned regularly. There's graffiti still around from when the Berlin wall came down. It's more serious over there and done on a larger scale. Street art is also big and popular. Tons of street artists from all over the world come to Berlin to paint, like it's their Mecca. I was fortunate to meet some cool people from the start, bringing me into the scene in Berlin early. I did tons of graffiti over the city, more than my stencils. There was just so much more opportunity to do graffiti there so my stencils became a lower priority. I could talk and talk about Berlin so I'll stop while I'm ahead.

AU: What are your thoughts on graffiti and Street Art being brought into light in the mainstream media with the release of movies like Banksy's Exit Through the Gift Shop?

ASTK: When it's graffiti, I think it's great! I'd love to see graffiti videos get mainstream media but they don't. "Street Art" movies on the other hand... get more attention. Exit Through the Gift Shop

ARTIST PROFILE

was ok, Banksy deserves credit and he is really good at what he does, but the over hyped trend of street art and its "over used political messages" bore me. A lot of them in my opinion are bullshit. There still is a lot of amazing street art, but a lot of it is unknown by most uneducated people in the topic. Banksy and artists like that take all spot light.

AU: Is there a way for agencies like the CRD to work with artists in order to find an establish "legal" walls etc?

Has this been done? Will it always be an anti-establishment movement?

ASTK: I believe it has been known to happen, once in a blue moon. I find public services take more walls than give, as in they're more likely to cover up the art. I find more privately owned businesses give out walls, owners who like graffiti and appreciate its creative exciting vibe. Government services will always view it as vandalism. Graffiti is always getting more popular but there are always people who

will strongly dislike it, whether it's a piece of shit on the side of a building or a beautiful piece on a wall.

AU: What local graf artists do you admire or think deserve props?

ASTK: Most graffiti writers! Pesto, Kdr, Bogus, Aset, Upon, Helpz, those guys just keep smashing our city with quality graffiti!

AU: What is the craziest situation you've found yourself in?

ASTK: One that sticks out the most from when I was younger. A friend and I climbed a series of roofs to get to a spot downtown. Someone called the cops from their apartment and I had to jump off the back side. Aiming for a tree, I cracked a branch and fell a couple stories and crashed into a shed in the courtyard. Got away injury free, can't say the same for my friend.

AU: Have you had to make sacrifices for your art?

ASTK: Nothing really, graffiti is one of my few passions, so it doesn't create too much chaos in the other parts of my life.

AU: What does 2012 have in store for you and any last words?

ASTK: 2012 has more of stencils, graffiti, and more traveling! Push out your passions period. Shouts to Lizzie, Ape 5, Mesur, Nerv 1 and my crew Tm in Berlin! And of course a big thanks to you and Absolute Underground Magazine!



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SHRED SESSION



By Matt Gordon

I've known these skaters for an accumulated 17 years. The first time I met Cort was in the back of my Uncle Brad's Blacked out Hot Rod 55 Chevy Bel Air. We were in a high-speed race with no one. Laying rubber at every corner we had time only to stop for smokes and scratch n wins before arriving at Sooke Skatepark.

When Dan was 18 and I was 19 we busted to Hollywood in my '86 Jetta with nothing more than a spot bible and another buddy (Cody, 18 as well). We stayed in parking lots when we weren't

allowed motels in Oregon because we weren't 21, and in shitty Motel 6's in California; all in the name of "The Cream of the Crap", which was our first full-length skate video. The Cream of the Crap Productions released its second full-length video 55 Bay on June 19th 2009 and our third installment is due out next winter.

Skater Profiles:

Dan Lintaman

AU: Favorite city to skate?

DL: Portland, OR

AU: What's a hard day at work like?

DL: I would never take Viagra at work.

AU: Skater you're stoked on right now?

DL: Michael Patterson

AU: Trick you're stoked on right now?

DL: Switch tre flip.

AU: Dream crew?

DL: Louie Barletta, Casey Rigney, Cory Kennedy, and the Sk8mafia.

AU: Dream spot?

DL: The next new one.

AU: What's the worst thing about skating right now?

DL: Skate videos getting watered down.



AU: What is making skating more fun and interesting right now?

DL: The wide variety of new approaches that are being introduced constantly.

AU: Sponsors?

DL: Coastline skate shop, and Lakai & Fourstar through Mitch at Supra.

Cort Watt

AU: Favorite city to skate?

CW: Vic and Portland.

AU: What's a hard day at work like?

CW: It has its ups and it's downs, the ol grind eh, she'll getcha.

AU: Skater you're stoked on right now?

CW: Wes Kremer, & Reynolds.

AU: Trick you're stoked on right now?

CW: Switch back 5CW: 0s.

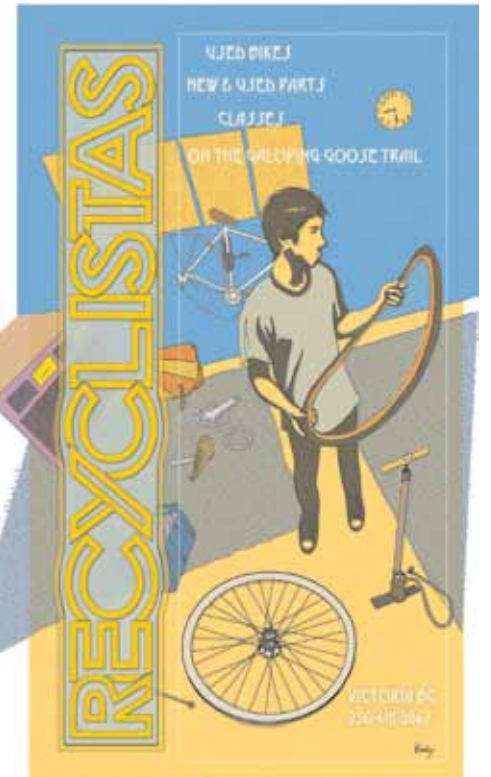
AU: Dream crew?

CW: The Homeys, and maybe some Wes Kremer and Reynolds for some shock value.

AU: Dream spot?

CW: Anything smooth and waxed with some funk to it.

AU: What's the worst thing about skating right now?



CW: Skate dicks.

AU: What is making skating more fun and interesting right now?

CW: Seems like a lot of stuff has been done to death so it's forcing people to make up new shit and explore different types of skating. The best skating is anyone that's doin' their own thing.

AU: Sponsors?

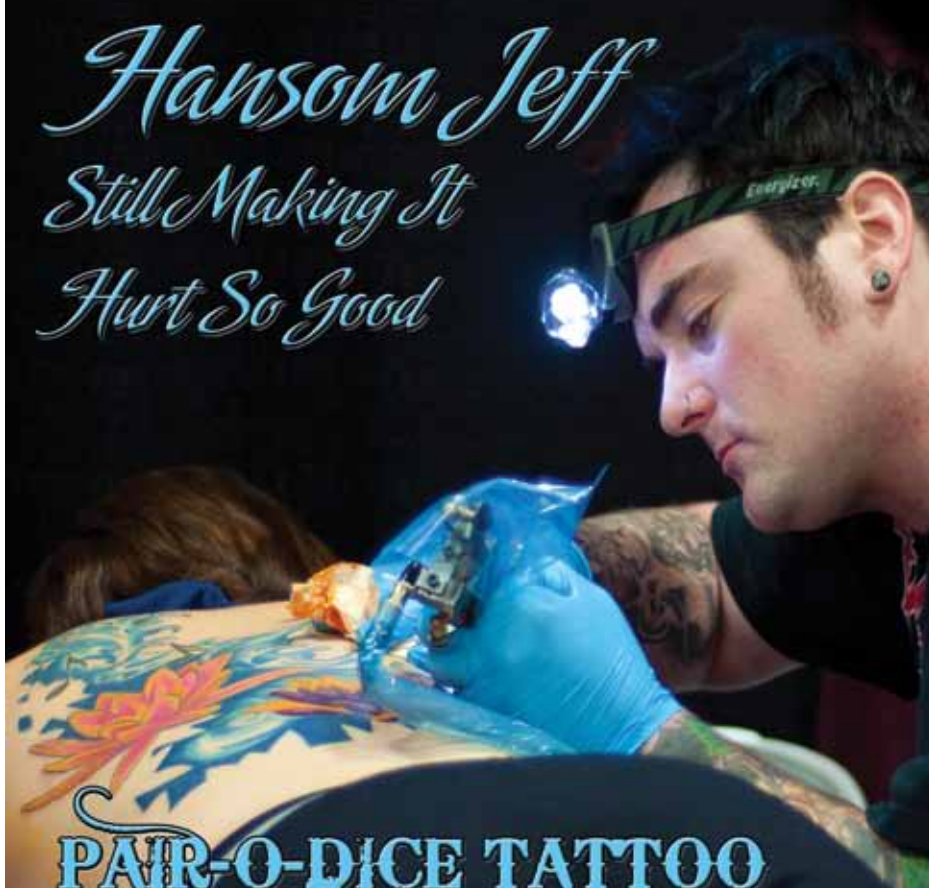
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Interview with Teloch (guitar)

By The Sow Splitter

AU: When was it decided that Nunfuckritual form?

Teloch: As soon as my drunk ass named a folder NunFuckRitual on my computer and started putting riffs into it in 2006. But it wasn't really a real project until I took Espen (vocals) on board. The other members joined in as late as 2008/2009.

AU: On the band name, this refers to instances where priests will take advantage of nuns?

T: Actually it refers to fuck a nun ritualistic; you don't have to be a priest to do that. Actually what you should do, priest or no priest, ritualistic or not, is fuck a nun. How great doesn't that sound? I don't know anyone that has fucked a nun. Do you? If some of the readers know of someone who has fucked a nun, please send me the story! (priest or no priest)

AU: On the album art to In Bondage to the Serpent, conceived by Christian Sloan Hall, what direction was given to him for the design?

T: Nothing at all, Christian is a close friend of mine. So I put my full trust in him making something cool. He did talk to me for many years about his plans for the cover, and in the end he settled for a much less sickening cover that he intentionally was talking about. We are really happy with the way it turned out.

AU: The album is somewhat out of the realms of anything being made now, being slow

tempo-ed, atmospheric, anguished and heavy on doom influence with songs in the nine minute range. Of course, Attila has collaborated with Sunn 0))), was any influence taken from this and bands of the like?

T: Not really, I don't listen to music like that myself. The only thing intended was to make

atmospheric music, since I was very fed up with blast beats and the focus on playing fast all the time. Somewhere atmosphere got lost, so we wanted to hear some of that again, and made it well at the same time.

AU: There are topics related to reproduction on the album ("Parthenogen") in relation to religion (Christ born without fertilization), which is something that hasn't really been explored in music much. What inspired this direction?

T: I guess the band name itself inspired to it. But

it was Espen's idea to do this, me myself am not that fond of lyrics, because I can never focus at what people are singing. I can hear the guitars, the drums, and sometime the bass. But I have always had problems with lyrics, the same with books, I can read two lines and then I forget what the first line was.

AU: Any plans to take Nunfuckritual on the road?

T: Yeah, we want to do it if we can fit it somewhere our busy schedules. As of now there is only talking about it, no gigs are booked yet. Of course we must do this music live, its gonna be great!

AU: Last words?

T: Thanks for the support and go have sexy time with a nun!



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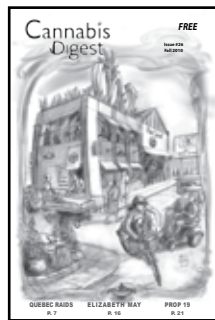
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GOATWHORE – Ben Falgoust

“My Name Is Frightful Among the Believers”

Known for relentless riffs and relentless touring, Goatwhore returned to the Florida swamps in late '11 to recover from two years on the road and record a monster record known as Blood for the Master. Rooted in the occult, history and oblivion, singer Ben Falgoust has tempered his world outlook and lyrics with the harsh realities of independent touring in America with multiple bands. Here is the state of Goatwhore today, and how heavy metal, catastrophic oil spills, and the DIY ethic played into the creation of the record.

AU: Hello Ben, where are you now?

Ben Falgoust: Hello! What's up? I'm at home in the New Orleans area. Getting ready to head out on the road. The first show is on February 3rd in New Orleans. It's a benefit show for a friend of ours in the hospital. On the 6th, Louisville, then Cleveland, then the 8th in Buffalo, starting our tour with Lockup. Then a tour with Hate Eternal, then a tour with Dying Fetus and Faceless for a couple weeks.

AU: How did the new record come together, from '09 to today? What influences are in play?

Falgoust: We put Carving out the Eyes of God out and did two years of touring. While touring, we didn't write much. We were out for weeks, home for a week – back out again, and so on. We don't throw around ideas while on tour. At the end

of the touring cycle, we take a break from each other, that's when new material can happen. In the last few years we've been into classic metal like Priest, Motorhead. Those angles have come in more. There are more solos, and more traditional song structures. We have Emperor, Darkthrone, and others on the playlist. Those blend in. I also believe in growth of the band. As the steps go on, Zack is molding into the drummer he is now. He has progressed, and become more solid. Him and Sam put it together, and James, our new bassist brings new ideas. The four of us are creative and moving right now. It's hard to be an original band these days! Everything has been done over and over. One thing you can do is revisit the early days of metal and reinvent something. Reinvent how Priest used to attack things. We aren't rewriting songs that were popular for us before. This is how we feel it should be done.

AU: Last time around you had Erik Rutan on production and recording, and he is onboard again with this album. Recording in Florida with Erik, what did he bring to the project?

Falgoust: Erik is an awesome guy. He has a crazy background. From Ripping Corpse, to Morbid Angel, to Hate Eternal, then starting the studio. He did our record, and Cannibal Corpse – but also Agnostic Front and Madball. He has a wide array of sounds in mind. Say Agnostic did something unique... he would say "Let's try this with metal and see how it sounds". That is the good thing with the studio environment. You can experiment! You could put the guitar amp in a shed and see how it sounds. Doesn't work out? Who cares. It's a test. It's experimental. This is the third time we've been with him in the studio and we are all very comfortable. Overall, he is the engineer, and he knows how to capture the sounds better than we do. He makes you put out the best performance you can, he is always challenging you. He says "Do it again! Go harder than that!" He has an interest in the recording, the whole album, how it sounds and looks, how the band performs – it reflects on his studio. We butt heads and argue, but we can argue and then calm down and find solutions.

AU: You need that level of unrest in the studio. It can't be too smooth, look at what you're trying to put to tape.

Falgoust: I'm not a huge fan of playing in a studio. I mean, live, you are there! It's different. In the studio, you are there, in a little room, with a mike you can't touch, with this contraption in front of it, and you have to sing into it. And try to get into it – you have to push to find that energy. Rutan and I discussed how frustrating the recording process is for vocalists. You track drums, then a week later bass, then guitars... and three weeks later, vocals. It's too long. You have to get back into it. We tried something new. Late in the evenings, after the band had finished, I would get copies of the rough working tracks from Rutan and practicing singing over them in the studio. When my time to record came up, I was warmed up and nailed it. Everybody has their own ritual in the studio, from keeping it real cold or hot, turning off the lights, or whatever they need to do, to get in the mindset.

AU: Visually, the new record has got a stigmata wrist wound pouring blood into a skull, which is fashioned into a cup, with blood pouring out of the eyes. How did it come about?

Falgoust: The art came first. This idea came to me. The cover folds out, and is the first of four panels. The blood flows through all of them. I was online and reading some comments. That is always fun and informative to see what people say. And some ignorant dude says "Jesus' blood is flowing into a skull, that is the blood of Christ and the meaning of it is communion." And I come back with, "See the whole cover to get the idea before you speak". As well, crucifixion is not based on Jesus – it was around long before, as a form of punishment. The artwork forms puns in keeping with the lyrics. It revolves around the occult, death, Satanic structures. I have a real interest in the dark arts and a real hatred of organized religion. History is mixed in there, and the whole package comes together. The art itself looks woodcut – think Doré. There is a Dürer image called "Cain and Abel" and we redid it; a half man half goat. Below that panel is Lucifer, with the face of Death, kind of a Hieronymus Bosch influenced image. You got to take time with art and put some thought into why that image was chosen, what does it mean?

AU: You've seen lineup changes in Goatwhore, are you settled now?

Falgoust: Yeah, the whole thing with Nathan came up on the tour for the last record. Basically, it didn't work out anymore and we lost him as a bassist mid-tour. We just played without one, we refused to ditch out on our shows. The promoters and fans were happy with it. We didn't make a big deal about it, and make it public. It was a personal problem inside the band. We had some differences. And it just so happened to come up in the middle of the tour. We had players from the other bands start to learn the set, and join us on a few songs, we figured it out.

AU: That's punk rock, that's metal, push it through.

Falgoust: That is a key thing you said. Punk rock – DIY. A lot of metal bands step away from that. Punk is in there with thrash, and a lot of metal elitists have trouble admitting that. Why don't you keep the DIY attitude with it? We do it ourself. We got our own van and trailer. We do tours without any support. We do our merch, we drive. Some bands won't do that at all. They refuse. On touring, just because you build yourself up in your own scene, doesn't mean anyone else cares about your band. You got to go and rough it. Find out if your bandmates are really into it. On the road is where you find out.

AU: Give the followers a message to run with.

Falgoust: If you really like a band, support them! With piracy, I see the appeal, from the fan's perspective. You get it for free, on demand. I'm torn about it. I like hearing new bands for free. There are a lot of extreme underground bands that sit on the edge of financial ruin. Musically, when you go out to see a band, you get away from your troubles. Support it! If 100 people at the show didn't buy anything, and gave 'em each a dollar, it pays for the gas to the next show. Anything can help. It keeps bands hitting the next town, and keeps it all moving. How far would you go after something you always dreamed about? **PS: GOATWHORE, HATE ETERNAL, FALLUJAH & CEREBRAL BORE hit Seattle WA, on Saturday, February 25th at Studio Seven. Watch for the new record on Valentine's Day!**

-ERIK LINDHOLM

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Absolute Film Reviews

American Maniacs Phase 4 Films

From a script by Trent Haaga (Killjoy 3), American Maniacs blends all kinds of messed up characters together in what is essentially a heist or robbery thriller. However, the people eating dogs add in much horror while all the double-dealing creates some drama. Overall, this is "a dark film" as described by director C. M. Downs and this means that there is no light at the end of this dark cinematic tunnel. The film takes place in the mid-west where a local semi-celebrity has changed from a potential actor into a serial killer. He has abducted a group of Christian do-gooders who are now locked in a series of cages. The Sheriff (John Redmond) is searching for the young group, but his ailing wife keeps him miserable and at home much of the time. Clyde (Jason Curtis Miller), the killer, has other problems outside of keeping the police at bay. His wife, Starlene (Ashlynn Yennie), is a stripper and an addict. She also likes to sleep around. Her other partner, Griffen (Kurt Hanover), has a plan to steal a rumoured 200K from Clyde's mysterious barn. All of these damaged characters come together in a climax, both sexual and otherwise, that ends in tragedy for almost everyone. Clyde is the protagonist in this slightly dower film. He looks best when wearing a fetishist's leather mask cattle prod in hand. He takes out many of his sexual frustrations at home on the Christian girls. Starlene is the kind of girl that you would not want to date. She strips for men in a seedy bar, while giving ex-cons unpassionate lapdances. She is also scheming to kill her husband, Clyde. Griffen is a charming grifter with a penchant for violence and drug dealing. He wants his cut of the 200K as well. There are no real heroes in this picture and there really is no one to root for either. The film really takes a pessimistic look at humanity. That horrible film world is full of nefarious characters each of whom is trying to out swindle the other. And with this desire to do evil, all of the characters get their comeuppance. Whether it is an animal attack, a bullet hole or a stabbing, the characters are going to receive their karma through violence. What kind of karma will filmmakers C. M. Downs and Trent Haaga receive for delivering one of the most awkward scenes in cinema, a man masturbating during his wife's gore soaked demise? This film is only given a half-hearted recommend to the most stalwart of horror or drama fans. Don't say this reviewer did not warn you!

-Michael Allen

The Hunters Lionsgate

It is a little strange to see actors Tony Becker and Terence Knox reunited after twenty years from their Tour of Duty days. They are on the same side again in this European shot thriller. Set in Luxembourg, The Hunters is one of the more unpredictable thrillers to be seen by this reviewer in quite sometime. The use of surreal intercutting shows Briant's strong understanding for showing character's emotions externally and this feature is a must see for thriller fans. The story begins with Det. Le Saint (Chris Briant). His name is not just a title as Le Saint tries to find the source of several disappearances. His investigation leads him to Fort Goben, a human game preserve. Once you are in Goben there is no easy road home. Le Saint figures this out quickly when he is faced with one psychopath after another. A simmering love story makes its way into the narrative here or there to balance out the testosterone fueled action scenes. The result is a very compelling film. One of the great appeals of European cinema is the use of impressionism to show emotions in art like film. Briant, in his first film, shows you David's schizophrenia by introducing

images of this character screaming in strange orange hues. These short scenes show his instability. Flashbacks are used to show Le Saint's difficulties when faced with violence. As well, Briant introduces The Hunters as one style of film, a crime thriller and later he transitions the film, abruptly, into a horror feature. A trophy case of severed heads will act as a signal to the viewer that you are now entering terrifying territory. This use of differing genres is what really made this film unpredictable to this reviewer. This critic just did not know where the film was going in the first half; however, some plot developments can be theorized with certainty in the second part. The Hunters is really an excellent little film with high production values. Overall, this is an exciting film through and through. Hopefully, horror and thriller fans find a chance to watch this film as the release went under the radar. And this is one film gem that you are going to want to search out.

-Michael Allen

Kormoranid ehk Nahkpükse ei pesta

Kuukulgur Film

Old Farts may be the better title for this movie, but as far as Keiser (Guido Kangur) is concerned, he's a rocker who does not know that he's past his prime. The music today's generation is not the same as the music scene that he was once a part of. And Farts of Fury is a very hilarious take in what is required to make it back into the charts ... well, if Billboard lets him. The Cormorants were once chart-toppers in their home of Estonia, a small country that is bordered by Sweden to the West and Finland to the North. They were considered the pioneers of Estonian Rock, but these days Keiser and his rag tag team of musicians is largely forgotten. And that makes for an interesting plot that takes a look at what some people must do to finally be happy when the downtrodden nears retirement. Some could say that Keiser is "On a mission from God." He's putting the band back together because he believes his love for 70's music is more profound than today's artists. Led Zeppelin and The Rolling Stones are his inspiration. While he tries to belt them out at his age, he's not getting any satisfaction. But for some crazy reason, he manages to attract a very young and beautiful Liisi (Elina Pähklmägi). Kangur is excellent in the pathos he invokes about a tired old man still set on living out his youth. This film also delivers a few truisms about life as a musician. It really is a tough gig to be in. Egos clash, conflict brews and loss will happen. While some bands can go on, others will simply realize its time to call it quits. For a film that can be described as a touch of Blues Brothers with massive reams of Spinal Tap mixed in, it's a charmer that will bring smiles at the end. Another similarly structured movie is Still Crazy, starring Billy Connolly, Jimmy Nail and Bill Nighy. Not everyone will find that stairway to heaven right away.

-Ed Sum

Lloyd the Conqueror Fresh Dog Productions

Live Action Role Playing games (LARP) have a hero to help promote this pop cultural phenomenon to the rest of the unassuming world. Lloyd the Conqueror is a quirky and hilarious film that looks at this form of character building therapy. Gamers do not simply sit down to play a concept conceived on paper. They are the character, and depending on the type of world they are being cast in, it's like playing real life Cowboys and Indians or re-enacting the fantastical times of King Arthur. Fortunately, no real weapons are involved and combat is not always the focus. When it

does, dice are rolled to resolve disputes or to indicate a hit. After all, in LARPing, all people need is their imagination, and this film is inventive in also mixing in a little romance as well. Lloyd (Evan Williams, Degrassi: The Next Generation) is a less-than average student at South Calgary Community College who is smitten with a girl who teaches martial arts. But when there is no time for love, he has to avoid failing his Medieval Literature class. Along with his roommates, Patrick (Jesse Reid) and Oswald (Scott Patey), who rarely shows up to class, they are in danger of losing their financial aid. But when their devil-may-care instructor Derek (Mike Smith, Trailer Park Boys) offers a compromise, Lloyd shows that he is up to the challenge. Character building is not just being restricted to the games he plays, but also in the people me meets. Here, Lloyd shows that he can be a leader, the guy to win the girl, and overcome adversity. This film is very much all Canadian. For gaming enthusiasts, The Sentry Box (Canada's largest gaming, science fiction and fantasy book store), gets used as a real life set that will bring back memories to left and nostalgia for others who left Calgary for warmer climates. The movie is also a labour of love, and the film's finale in the field of battle is clear evidence of everyone getting in on the act. After all, isn't that what LARPing is all about? Having fun is a must, and that is this film's beautiful central message.

- Ed Sum

Pork Chop Razor Sharp Productions

Heavy set man touting a chainsaw and a pig head. Motel Hell? Well, that is one of the many things Pork Chop takes homage on, and that is just the image on the cover. Yes, it's another 80's throwback slasher film. Some have been good (Hatchet 1 and 2, Gutterballs) and some are better left unwatched. But that's what it was like with the 80's too. Over saturation always thins out ideas, and even though hearts are in the right place when making a feature, the funds, talent and execution is off. Such is the case with Eamon Hardiman's Pork Chop. Plot line. Here we go again. Young campers... summer...deranged...red neck... woods...partyi...Can't do it! I've typed this words so often that it's literally painful for me to get through each letter. Starting off with the typical girl and guy getting nude and slaughtered, with a slaughterhouse footage infused credit sequence bringing to mind...Slaughterhouse, we know this will be familiar terrain. Pork Chop wears its influences proudly on its sleeve, even adding homages that will go over the heads of casual viewers such as a Crispin Glover dance reference from Friday the 13th: The Final Chapter. Admittedly, Pork Chop does throw some original ideas into this mix that are quite funny. Instead of a disabled Franklin Texas Chain Saw character, here we get a robot. The retro robot design works well and its conquest in the woods is a great comedic moment. Another good character is the stereotypical Dead Kennedy's patch wearing punker. While not as extreme as The Young One's Vyvyan, his stereotypical nature emits a few laughs. The death scenes are also original, with a few lawn sport items utilized on the hapless characters. The killer, whose appearance is no surprise, is menacing enough, though doesn't really tread new ground as far as look or personality. Pork Chop is another fair effort in the never ending slew of 80's worship that isn't worth praising or trashing. It is worth watching if you are a completist.

- The Gimp

Summer of Massacre Breaking Glass

The dead of winter. A perfect time to release and for me to review

Summer of Massacre. Not being keen on the title or the poster art, I didn't go into this film expecting much, which was a good thing because Summer of Massacre is truly a non stop gore fest (albeit a computer generated one) that rivals classics like Braindead. The film has recently been added to the Guinness Book of World Records for having the most on screen deaths at a staggering 155. I remember checking out the Freddy and Jason death tolls when Freddy vs Jason came out and I think this number eclipses old cripsy face's. In Joe Castro's Summer of Massacre, the plot is split up into four distinct segments, with not one but several depraved and psychologically maimed sickos doing the slashing, cutting, smashing, stabbing, and pulverising. The sheer amount of creative kills in the film already sets it apart, but the style in which it is done is unique, wiht real actors within computer generated settings and every kill being aided by computer graphics. I could only imagine the insane amount of post production on this film. In a way, it brought to mind Sin City, but with probably 10% of the budget. The film is a dumb, fun time which would be ideal for Friday night drinking games with your gore hound buddies. Could you handle 155 shots?

-Mr. Trout Farm

Unauthorized – The Story of Rock N Roll Comics Wild Eye

Rock N Roll comics was the brainchild of Todd Loren, a former music store owner, which depicted various bands of the late 80s and early 90s in humorous, true to life bios within the comic book medium. Various artists helped with the series and the bands who were profiled had varying opinions on the comic (New Kids on the Block took them to court, Gene Simmons cut a deal that would benefit them both, ZZ Top was impressed but wished that the information was more accurate, Frank Zappa loved it and had the cover of his issue laminated in his office). Never making a great deal of profit and seen as an outcast publication to the comic community, Rock N Roll comics was something of a Little Engine that Could from day one up until Loren's murder (something of a Pasolini incident here.) The artists and writers were paid squat, though Loren acted as a great muse for them as they squeezed out fantastic depictions of the artists. Mojo Nixon even had the comic do an authorized bio on him, albeit sensationalized, while all of the others were labeled as unauthorized. This doc represents an important part of pop culture possibly overlooked or undiscovered by fans of the artists depicted

or comic fans in general. Artists covered by Rock N Roll comics include Alice Cooper, Metallica, Motorhead, Ozzy Osbourne, Guns N Roses, The Sex Pistols, Pink Floyd and Jimi Hendrix. Special features on this DVD include deleted and full interviews, TV commercials, actual news reports on Todd's murder, some news reports about Rock N Roll Comics, and a full RNR/ Revolution comic book cover gallery.

- Dyer

Wrong Turn 4 20th Century Fox Home Entertainment

Director Declan O'Brien (Wrong Turn 3) again sets out to direct a Wrong Turn film. This time the title is Wrong Turn 4 or Wrong Turn 4: Bloody Beginnings. This third sequel is really a prequel as events take place before the first film in 1973. The disfigured cannibals One Eye (Dan Skene), Three Fingers and Saw-tooth (Scott Johnson) escape from a sanitarium. Then their path of destruction is set, with some cozy campers coming by for a visit in 2003. They will not stay long, however. Before you know it Wrong Turn 4 has turned into an enjoyable horror feature that is unfortunately hampered with elements of predictability. These three killers, mentioned above, appear in Wrong Turn 3; so, you know that they will be surviving this film. Only one question remains: how steep will the body count be? There are ten characters, so it is only a matter of time until the floors are covered in blood. These folks cannot find a cabin they have been to a hundred times, they do not bat an eye when their gear is stolen and when people begin to disappear: "he'll turn up." No he will not and if he does, a leg or two will be missing. You see, these cannibals do not entertain guests in the conventional style and instead, they dine on them in a cannibal fondue. Gristled kidney anyone? This is still a fun film despite its' inadequacies. O'Brien utilizes gore to extreme effect. Once the cannibals escape their cell other inmates are receiving involuntary electro-convulsive therapy. Did she sign the release for that treatment? As well, a psychiatrist is held spread eagled with barbed wire and it is only a matter of time before his leg gives out and is removed from the rest of his body. Barf bag please! There are drillings through stomachs, a live skinning, barbed wire hangings, decapitations, death by exposure, an ice pick to the brain, a snowmobile tread gutting, and much much more! All of these effects are displayed in brutal realism thanks to a very competent arts department and this reviewer is still squirming over the unwanted liver removal. Won't he need that later? This is truly a

film for gorehounds because of all the bloody business. There is also a great deal of t & a, which is a staple for horror films of late. However, horror fans looking for something original will need to look elsewhere for their fix, or perhaps alcohol will make the film more appealing. Either way, this is a great film for Halloween and this reviewer has no qualms about recommending Wrong Turn 4 to others. Just do not expect character's to behave logically. It is minus twenty and you want to ski fourty km in the dark to find help? Good luck with that!

-Michael Allen

ZebraMan 2 - Attack on Zebra City FUNimation

First off I just want to say that Takashi Miike is easily one of the most outstanding directors of our time. His filmography consists of 86 films /television shows that he has helmed in just over 10 years. If you do the math that's on average eight films a year, which is more than most directors out there that have been working for double or triple that. Some of his films are very well known (Ichi the Killer, Audition, Sukiyaki Western Django) while others are very obscure (Yatterman, Ninja Kids!) and no two films are alike. His filming style is like no other. He can make a kid's adventure movie and then right after do an ultraviolent Yakuza action film. It's amazing to think that these very different types of movies can all come from one man. Now, I loved ZebraMan and I figured the sequel would be equally as entertaining, but I didn't realize just how entertaining. It starts with our hero ZebraMan (Sho Aikawa) getting thrown 15 years into the future with no powers and no memory. He then gets chased down by Zebra Police while the title credits start to roll, all during a sort of music video, dance number sung by our villain Zebra Queen (Riisa Naka). The Zebra Queen's father has made it legal for the Police to murder people for 10 minutes a day, this is called Zebra Time. ZebraMan hooks up with some local rebels to band together and try and stop the evil Zebra Queen and her father's plan to spread Zebra Time to every major city over the world. The best part of this flick, as well as the first ZM, is that it doesn't take itself seriously and you can tell that everyone who worked on this movie had a blast. This is also Sho Aikawa's 100th acting performance which makes it very special role for him as well for Takashi Miike. I highly recommend this film to anyone who likes Japanese cinema, Takashi Miike or having a good time.

- Cody (No Teeth) Cook

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WOMEN IN HORROR MONTH 2012

Well helllllloooo Mary Lou!

By [Laceration] Lacey Paige

To celebrate Women in Horror month 2012, Absolute Underground is looking back on one of the top underrated slasher series' of the '80s—Prom Night. And while yes, the first one marked the inaugural gory formal festivities and featured Jamie Lee Curtis during her distinguished years as a scream queen, it was at best mediocre and not quite up-to-par with the first two sequels in the series.

Prom Night II takes the horror sequel cake for its excellence in Canadian cinematic carnage.

Shot mainly out of Archbishop O'Leary High School on 87 Street and 132 Avenue in Deadmonton, Hellberta, the film is a reminder that yes, even in Canada (in the damn prairies of all places!) grade-A horror has been made (giving us blood hounds something to really be proud of). Hello Mary Lou sits up on the ice capped, blood spattered pedestal of memorable Deadmonton-filmed horror—next to Santa's Slay, the Ginger Snaps sequels and Mick Garri's NBC television series, Fear Itself.

It's prom night in 1957 and Mary Lou Maloney is the hottest piece of tail at Hamilton High, making her the prototypical prom queen package. The brunette bombshell's nerdy boyfriend busts her necking with another dude behind the gymnasium bleachers and sets out to exact his revenge just as Miss Maloney struts her way across the stage to be crowned queen. What was intended to be an innocent stink bomb prank results in a barbeque Maloney sandwich, garnished with a side of extra crispy prom dress.

Fast-forward 30 years following the untimely demise of Mary Lou Maloney.

Darling innocent Vicki Carpenter (portrayed perky blonde Wendy Lyon) is attempting to prep for prom night while trying ever so desperately to avoid the wrath of her religious kook mother.

Vicki and her best friend the eccentric, big-haired Jess figure they'll throw together their outfits from some stuff in the drama room costume closet after Mrs. Carpenter forbids her from spending any money on the purchase of a new dress for the occasion. Vicki stumbles upon an old costume chest which she persistently pries at until the thing busts open... but little does she know that the chest contains the remnants of Miss Maloney—her '57 prom queen sash and tiara... Oh yeah! AND her evil vengeance-seeking spirit!

Canadian beauty Lisa Schrage takes the lead as

the stunning and sensuously slutty Mary Lou Maloney in Prom Night II (AKA The Haunting of Hamilton High). The movie is gushing with sexual undertones, coming at you full-force via deprived pubescent teenagers, and is chock-full of commendably creative kills ala Freddy Krueger's dreammurders in the similarly stylish early Elm Street movies.

Prom Night II and III did what so very few horror movies had done before the '80s—they gave rise to the female as a much more

powerful, complex and, in the case of these particular movies, villainous character. Before the Heather Langenkamps and the Jamie Lee Curtis' of the '80s slasher era, women in horror were almost 100 per cent of the time stripping down, being ruthlessly butchered in inconceivable ways or both. Before the '80s it was pretty much preposterous to put a female in a leading role, as the "good guy" who kicks ass as a means of saving her own. It was even more implausible to put a female in the opposite roll, as the vengeful murderous scoundrel. Writer Ron Oliver did the unthinkable writing one of the first quintessential portrayals of women as the source of terror—or as I like to better think of it, hell in high heels.

The Last Kiss carries on with the lethal legacy of Mary Lou Maloney. Cast changes were made leaving the sultry Courtney Taylor to replace Lisa

Schrage as the prom queen that everyone at Hamilton High loves to loathe. Although Parts II and III were the only Prom Night installations to be related, The Last Kiss arguably takes a turn for the worst, following down the same asinine path as the rest of the '80s slasher wave. Just as the latter installations of A Nightmare on Elm Street,

Friday the 13th and Sleepaway Camp strayed far from the original harrowing nature of their predecessors, The Last Kiss traded terror in for intentionally comical absurdity. Heinous butchery was tossed aside to make room for tawdry jokes and impractical kills—ones that aren't even chuckle warranting.

Three years following Mary Lou's possession of Vicki Carpenter's soul, Mary Lou has been condemned to hell and Hamilton High is reopening its gymnasium for the first time since the previous prom night (II) massacre. The grand

reopening features principal Nordham losing an appendage in a bloody fashion, which results in Mary Lou's initiation into the '90s where she proceeds to wreak havoc upon the students and faculty of Hamilton with the aid of a few helpful everyday household appliances such as a blender and batteries. The unexceptional Alex



Grey's dreams of attending med school are shattered when a school counselor rather harshly informs him that he just doesn't have what it takes to make it as a white collar. In layman's terms, he just doesn't have the brains. He's destined to be nothing more than a blue-collar worker, a laborer of society—that is, until Mary Lou entices him to pork her on the American flag. And like Pringles, when it comes to Mary Lou, "once you pop the fun don't stop!"

Alex (played by Tim Conlon) becomes completely consumed by the supernaturally enhanced Mary Lou. Like slave to master, he does absolutely everything she says. That is, until he runs out of excuses for the mysterious red stains on his clothes, the missing biology teacher and his sudden skyrocket of academic and athletic

Absolute Horror

performance. Alex has some 'splainin' to do! And Mary Lou refuses to let anyone come between her and her high school sweetheart.

Both Prom Night installments hold up as solid sequels, regardless of the extreme 360 that the tone takes from part II to III. The Last Kiss may come off as over-the-top and schlocky (for better or for worse), but take it for what it is and maybe you'll find it in you to laugh at the vulgar intercom announcements that Principal Nordham spouts off randomly and the shoddy acting. Comedy exists at the core of these films—part III more so than part II—but they're both worth a watch for zealous slasher fans and Canadians alike. So this February, in honour of the women who rock the horror genre, sit down and have yourself a very MARY Prom Night marathon, and make a toast to hell in high heels. And to my fellow ladies of fright, be grateful you were never crowned queen at your high school prom!



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MEET
ROBERT ENGLUND
NIGHTMARE ON ELM STREET'S FREDDY KRUEGER



by Allison Drinnan

It was rather appropriate that Stu Block take over the role of lead vocalist for American heavy metal band Iced Earth this past year. On a superficial level it made perfect sense. His other band shares the same initials, Into Eternity (from Regina), and most importantly who knows more about dealing with an iced earth than a Canadian eh, like our very own Mr. Stu Block.

Block was a obvious choice for the new lead vocalist of Iced Earth with a vocal range that impressed not only his Into Eternity fans but also Iced Earths founding member John Schaffer.

“Basically Matt (Barlow, former vocalist) was going to leave the band and John (Schaffer, guitar/backing vocals) had found out about me through one of the CEO’s at Century Media and they watched a couple of my music videos and he was really interested,” explains Block in a phone interview with Absolute Underground, “He got someone to get in contact with me I got called and I expressed a huge interest cause I thought it would be great. I’m a huge fan of Iced Earth and I thought it would be a great fit.”

As Block describes the process, it seems as though the transition into the well established Iced Earth was a smooth one.

“John and I hit it off on the phone and he sent me some instrumental tracks and I recorded my vocals over them and sent them to him and he liked them. He sent me a couple of new songs to write to and then he flew me out to Indiana. We wrote two new songs together and we recorded a couple of old songs and, you know, we really gelled. The chemistry was there. He’s a really great guy and I’m proud to work with him cause I’m going to learn a lot.”

The result of the collaboration between Schaffer and Block was the highly anticipated album by Iced Earth titled Dystopia and released in 2011. With themes reminiscent of V for Vendetta or Aldous Huxley’s Brave New World, the complex album was received with high regard by both fans and the media.

“I mean there’s always that” comments Block on feeling a bit of pressure releasing his first album as a member of Iced Earth, “You take a big breath and hope that people like it. The reviews were really positive and I thought it was really

awesome how the fans really took to me and took to the new music and the vocals and all that sort of stuff. Then I could breathe



a sigh of relief. We know were not going to please everybody, but I definitely am really digging the positive vibes I’m getting from the fans and the press and the record label.”

Block is an original Van-city boy and proud of it. As Block reminisces about the East side and gritty Van metal, it’s understandable why he can hardly wait to return to where it all started.

“I started my metal career in Vancouver playing places like the Brickyard, The Cobalt, Pub 340 , the East end area and I had so many killer times man.



The blood red metal head crew and all those guys, you know, all the Blasphemy crew. It was a heavier scene for me. When I was in the scene there was a lot more grindcore. There were bands like Zuckuss and stuff like that. I love Jeff. He’s the man. He’s one of my very good friends. He’s a brother to me man. I can’t wait to hang out with all those guys when I’m in Vancouver.”

With grind and death reigning supreme on the west coast , Block paved the way for a different kind of metal vocalist.

“When I was in the metal scene there weren’t many people singing or at least attempting to sing. It was all pretty much death metal vocals or grindcore vocals. I was in a band called Omega Crom and we did a hybrid thing. We did the death vocals, and we did the clean vocals, and we were the only band in Vancouver pretty much doing that style of vocals. Then... I think another couple of bands came out after us and started doing that kind of stuff,” explains Block, “I really got into the brutal scene because of the Vancouver metal scene. Most of it was death metal and then I got into Into Eternity and I got more into the power metal stuff. I got into it before but I really started getting into that progressive power metal kind of stuff. It all progresses- as each year passes my tastes sometimes changes. The Vancouver scene now has so many different styles. Everything from black metal to power metal that, man, I would just like to hang out there and check out some shows. It would be cool.”

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SUN CITY TATTOOS

By Ira Hunter

AU: Who works at Sun City Tattoos?

SCT: Jessy Arrhh, Jamie Peter, Rob Newton, Kai Saunders, Jesse Longbear, Shaney, long time guest artist Ryan Jack, and permanent part timer the infamous Dustin Jak.

AU: What style does everyone specialize in?

SCT: Jessy runs the shit and does a bit of both tattooing and piercing. Jamie prefers realism, Kai does a lot of neo-traditional, Rob has over 40 years experience tattooing and still loves every style, Ryan is the master of custom lettering. Longbear and Shaney are both piercers.

AU: Where are you located ?

SCT: Paradise!!!! Well close to it anyways. We're in the heart of the Okanagan Valley in Penticton, BC (rated in the top ten best places in the world to visit by the Globe and Mail... just sayin)

AU: Who are some of your biggest inspirations in tattooing?

SCT: There's way too many to list. We all have such different styles and tastes so the list would be a mile long.

AU: What makes your shop unique? How would you describe your shop's style?

SCT: We probably hold the record for the tattoo shop that sees the most spandex in a single day. We are the unofficial home of the Ironman Canada tattoo and have literally hundreds and hundreds of tri athletes in for their finisher tattoos after the race. As for style, art, glam, rock n' roll!!!!

AU: What sort of tunes can one expect to hear when getting tattooed at your shop?

SCT: Jessy's cold heart made of solid rock n' roll brings the very best (and very worst) of 70's rock, punk and glam to the shop. She's also the "shot caller" for Disgraceland- Save rock n' roll- Penticton (local music promotions) and a huge supporter of the west coast music scene. And to top it all off, if you are lucky enough to be in the shop at the same time

as our personal rock n' roll guru, Dustin, you'll be guaranteed to learn a thing (or 10) about the bands that you hear, whether you want to or not.

AU: What are you most proud of in regards to your shop?



SCT: The artists!!! They work very hard to produce nothing but the best work every day. Our friends, families, customers, and our solid reputation as the longest running shop in the south Okanagan. All this and more little girl...

AU: Does your shop do piercings as well?

SCT: We sure do. Longbear has over 10 years experience as a professional piercer. Shaney also has a good couple years under her belt and works

part time. Jessy and Ryan are both trained and experienced piercers as well.

AU: Any guest spots at your shop on the horizon?

SCT: Always. We have a huge line-up of guest artists that come threw every year, and always welcome more. Contact us if you're interested!

AU: Does most of your work tend to lean to the side of good or evil?



the moment... www.suncitytattoos.com

for the most ridiculous portrait request, we've gotten a lot. Pee-Wee Herman (thanks Will) and the monkey from The Hangover 2 were two of our favourites.

AU: Tattoo request you are anxiously waiting for?

SCT: YOURS!!!!!!

AU: Final words for people reading this?

SCT: Suncity Tattoos Fuckers!!!!!!

AU: Website?

SCT: Under construction at

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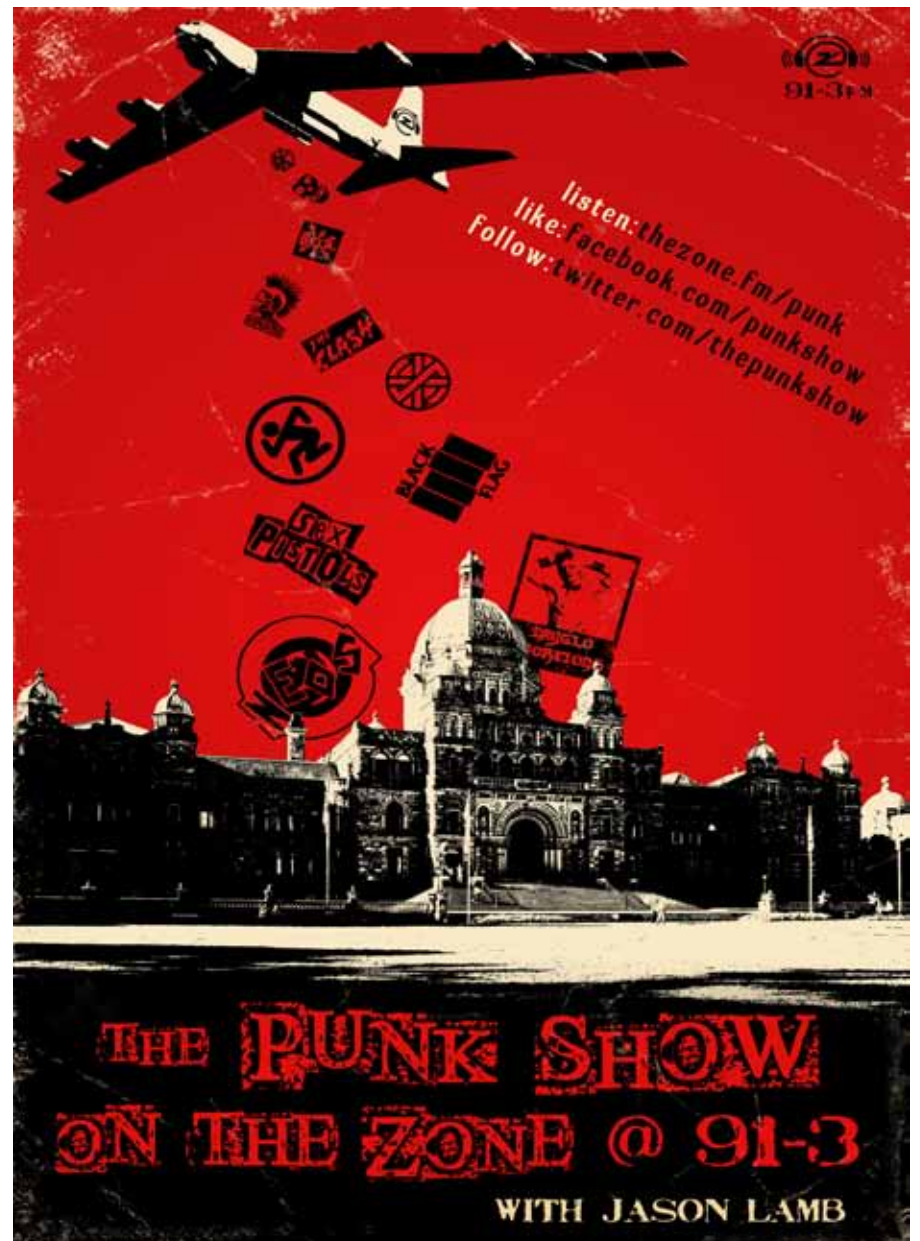
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R.I.P JAMER

By Alex Morrison

I first met James in front of a hip clothing store on lower Johnson Street. I was in grade six at the time. It was the summer of 1984. This shop was the hang out spot for local break dancers as it was nearby a dance school that was holding break dancing classes that summer. I was with Dave Clifford a lot that summer. We were both going to St. Michaels University and this was our summer break. It was probably one of the first times I had ventured on my own downtown. Having grown up in James Bay I don't think I'd ever made it past Nootka Court as far as going downtown on my own was concerned. So it was sort of a big deal for us.

Grandmaster Flash was on the beat box and there was a sheet of cardboard out front on the sidewalk. I remember seeing this little kid there. Remarkable, only because he seemed our age, and I was maybe a little glad when I found out he was younger. But he wasn't young in attitude. He seemed to be a fully formed person. He came

across as confident and articulate, thoughtful and funny all at the age of 10. We were all taking turns tagging up the cardboard with our 'street names'. At the time I was a huge Stones fan and I say this because the freshest memory in my mind from meeting James for the first time was that he drew a perfectly rendered Stones tongue on the cardboard. Everyone else was trying to be cool with their rap thing and here was James going totally against the grain and not caring one bit. I remember saying something like, 'cool, I love the Rolling Stones...' and he said something like, 'Awesome! The Stones' rule'. It really stuck with me, partly because this was the first time that I met one of my closest friends, but also because he was so casual about everything, while I was feeling a terrible teenage self-consciousness the whole time. I saw him around town a lot that summer, down around the inner harbor and sometimes around Johnson Street but he seemed to be from another world so I kept my distance at the time. That this is my only memory from that summer shows what a strong impression he was capable of making on someone.

Fast forward to winter 1985. I was back in Victoria, having left my private school out in Toronto. That summer previous I had caught the skateboarding bug in Victoria. And ever since then I had wanted to get back to the west coast. I felt a real freedom just roaming around the streets on a skateboard. One of the first things I did when I got to Victoria was to skate alone in the direction of downtown from James Bay. Back then there was barely any skaters hanging out. Mostly we just hung around that alley next to the theater on the still covered Yates Street with the punks and skinheads. One of the first kids I ran into then was James. And here is my second memory of him: he had a Walkman at the time and was listening to the Dayglos. He was super excited about this and handed the headphones to me to listen. I had been listening

to punk for a few years at that point. The standard fare that a kid gets into when they are too young to know about their local scene. This music James had just blew me away, and I immediately asked to borrow the tape. He said they were playing a show the next weekend at what I think was called the 'Polar Bear Den'.

So the next weekend I went downtown and met him and everyone else from 'Piss Alley' that was going to the show. It's funny to me now, because I had no idea what I was getting into at that point! The show was Dayglos and Redtide and it was earth shattering. This must have been the first month of 1986. It was my first show and it changed my whole way of thinking about music and culture and just about everything at that time.

When I was 16 I decided I'd had enough of high school and decided to move out of the house. James invited me to come live in a spare room in his mom's Fernwood house on Rudlin Street.

This was a paradise for me at the time. No curfew, endless sandwiches and the kind generosity of his mother Kate. Our days were spent skateboarding, making art at the kitchen table and listening to a lot of music. I remember he really loved Minor Threat's Salad Days record and we listened to that repeatedly. The house was filled with original art and that left a lasting impression on me. We also spent a lot of time at his father Jim's studio in Chinatown. I am so grateful to this day to have been invited into the Lindsay world. Being around their house and Jim's studio lent a sort of legitimacy to my dreams and ideas. I didn't have to listen to anyone from a school that didn't understand me. I didn't have to accept society at face value and I could make my own life. And to get back to the culture idea, there was something about their house and Jim's studio and their general way of life that really affected me. I didn't know it at the time but James represented a sort of continuity between Art and skateboarding and family life. It was all connected. He wasn't living a double life like I felt I was, where my home life seemed to be separate from my life and interests outside of it. I'll always remember how he was allowed to draw on the walls in his bedroom. We were making up our lives as we went along, we had no plans for the future and it felt great just being in the day, everyday.

James allowed himself to express a full range of emotions. He could be gregarious and loud. He could be intimate and subtle. He had the Scottish gift for language and conversation. We had an immediate rapport. I was the slightly older private schooled initiate and he was younger street-smart kid that showed me the ropes. I find myself often trying to curb his enthusiasms but this just made him wilder. I guess I acted as the perfect foil. I hated street skating with him sometimes as he drove me to distraction with how many risks he



took in traffic. Of course it was all part of his style, perfectly executed and with total self-awareness. He also possessed a very private side and valued his alone time. I was an early riser and he loved to sleep in. Sometimes it was impossible to get him out of his room. I put this down to him being the hyper social person that he was. He loved others and he met the world and the people in it with so much enthusiasm that he often needed to recharge.

When I moved to Vancouver at 17, I begged for him to move over and he eventually did. I was starting to get sponsored for skateboarding, trying to take the whole thing seriously and I

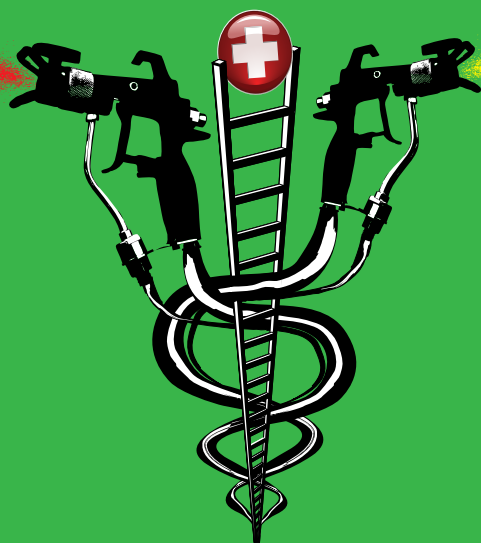
wanted him to do the same thing so we could stick together. I remember at the time that I was frustrated by him not taking the whole thing as seriously as I did. But looking back now I can see the value in it. While I was trying to fit into the whole Vancouver thing, James was 100% James. He never compromised. He was too busy having fun and doing his own thing to care about what anyone else thought.

In turn, he showed me that punk wasn't how you looked or what music you listened

to. It was an attitude towards life. It was about cultivating a sophisticated attunement towards the world and finding your authentic self within it. It was about progressiveness. He just kept evolving his dialogue with the world whereas a lot of others became stale and old. He was a true artist in this way. He showed me the natural and self-evident progression from being a skate punk to becoming a serious artist. James was an amazing person and I'll never forget him and credit him and his family for making me a sane person at a time when the world around me was making me crazy. He gave me the strength to find my own path in life and to trust my feelings. Where I've got to at this point in my life, in a large part I credit to him and those times. It was his sense of adventure and fearlessness in the face of the unknown that he shared which allowed me to just keep moving forward, to question everything and to take whatever risks I had to stay happy and sane in a crazy world. Thanks, James.



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Absolute Album Reviews

The Brains – Drunk Not Dead People Like You Records

This is it folks! It's all here for your hearing pleasure, pounding drums, hooky guitar riffs, relentless rhythm from that upright bass...yes, it's The Brains' new album! It must be said that there are some insanely catchy songs on this one including "Take What I Want", "Six Rounds" and "I'm Your Nightmare". They make the most effective use of a chorus that I've heard in awhile. I dare you to not sing along to these ditties! For that matter I'm willing to bet anything that you'll get off your seat and start shaking your ass like its possessed by one of those ghosts they sing about. There's also an interesting multilingual flavour to this album with a song in Spanish and in French. I can translate "Gato Calavera" into "Cat Skull" but you really don't need to know that to enjoy the song! And in case you haven't heard apparently the video for "Take What I Want" was banned from Much Music (Canada's so-called "music" channel) due to the depiction of violence against women. Funny, how they show videos of gangsta rappers every other hour showing far worse violence and misogyny. Anyway this latest outing by The Brains definitely shows how they've evolved as a band, keeping their unique sound but growing. This is what makes psychobilly great, it's the best of both worlds. You can have your old school sounding crooning and slappin' stand up bass along with the energy of some punk rock guitar riffs and the thudding heartbeat of the drums and add in any other musical influences you may have from metal to surf. Hell, I don't care if it's salsa or meringue! The more, the merrier!

-Anita Fixx

Christian Mistress - Possession Relapse

Self described as Modern Heavy Metal, but I get a much louder 'retro' stoner rock vibe than anything else. The newest release from Olympia WA's Christian Mistress, Possession, is straight up rock'n roll, though maybe live it would convince me otherwise. Christine Davis vocals remind me of the 90s swarm of riot girl rock, but exchange the backup for a bunch of rockin' dudes who really know how to whale. The songs get easily stuck in your head, though none of them really blew me away. I think this album is more of the grow on you like neon green moss might on a damp tree. Title track "Possession" is pretty cool, with a dark creepy trippin vibe, also "Haunted Hunted" with great guitar riffs and moody lyrics, is memorable. The cover of this record is super cool, hand painted, something one doesn't seem to much of in this digital age. Very refreshing.

- Semans Demonika

Freedom Hawk - Holding On Small Stone Records

Freedom Hawk's third album is less intense, less psychedelic, and more serious sounding than their previous two albums. The album starts off with the sombre introduction to "Thunderfoot" which really sets the tone of the album. To me it seems that Freedom Hawk is really trying to hold on to the magic that was the first two records but they get caught in between sombre tones and stoner rock. This clash of tones leaves much to be desired as they seem to be caught awkwardly between two worlds. The somberness continues on throughout the record with "Faded" and the instrumental "Zelda". Above all there is a noticeable lack of intensity coming from both the vocals and the guitar's tone which really drags the album down. However, this band's work ethic is not to be underestimated nor is the tangible amount of talent that they possess. I would say there is hope for the future of Freedom Hawk after a lackluster third offering.

Fuck The Facts - Die Miserable Relapse Records

Ear piercing dissonance, grinding death metal followed up with a punk rock world view are what Fuck The Facts are all about. There are also a few surprises in store for listeners of this latest release such as a strange emotional intensity which unfolds over the eight tracks not unlike a bi- polar mood swing would. Quite apparent early on is the influence of head-ache inducing avant- grindcore. But just as the cranial torture begins to boil your brain while it's still in your noggin, a sudden addition of mournful female singing and bluesy lead guitar awaken you from the nightmare so you can say:"it was all just a dream". The fact that this band is fronted by a female vocalist came as news to me, just listening to the larynx shredding barks were enough to give me a sore throat. And not to be out done, the vertebrae cracking guitar, bass and drums performance is certainly worthy of today's extreme metal standards. But those of you who question whether women have a higher tolerance of pain need to listen to this album.

- Dan Potter

Loincloth- Iron Balls of Steel (Southern Lord)

The three blacksmiths collectively known as Loincloth fashion their weaponry from a river of molten steel. Heaving their brutal creations into battle they delight in pummeling you straight into the ground. Resembling the rhythmic complexity of bands like Meshuggah, they have clearly taken the elements of modern metal that do the most damage and pushed them to the sonic forefront. This refined musical approach consists of

over the top intricate odd metered passages that seem like they were improvised on the spot and played with psychic connection. Each track goes off like a complex barrage of artillery, so counter to a linear type of progression that the sound would surly leave the living hopelessly confused. Instrumental heavy metal can some times mean lots of endless and unnecessary guitar soloing. Not this time, in fact there are no lead breaks to relieve you from the relentless cacophony of blasting riffs. In this way Iron Balls of Steel is a test of endurance; are you metal enough?

-Dan Potter

Morkobot- Morbo Supernatural Cat

The mysterious trio made up of musicians Lin, Lan and Len have assembled an album of math rock that is simultaneously hypnotic and jarring. Interestingly, they have elected to discard the jangle of the electric guitar in favor of using the added oomph of two basses along with the drum kit. A constant interplay takes place between these robotically inclined instrumentalists as wobbles, glitches and howls snap back and forth in a call and response like some kind of machine language. But even with all the unorthodox sounds and rhythms squeezed out of their minimal instruments, the music retains a thumping heaviness throughout the seven instrumental tracks. Luckily all of this robotic metal doesn't become hollow sounding through computerized perfection which allows the music to convey personality and even a light hearted sense of humor. There are many moments that conjure up images of R2D2 headbanging to Black Sabbath like these "Droid" musicians were hastily assembled of parts scavenged from a dust bin on Planet Caravan. Morbo in its ramshackle complexity makes you root for the machines even though they are the ones who bring you monotonous things like data entry.

-Dan Potter

The Potato Pirates – Tried and True, Black and Blue Independent

Tried and True, Black and Blue is the second full length from Denver, Colorado's Potato Pirates. They have been steadily gaining popularity over the last couple years, with their catchy mix of fast punk rock, ska, and a dash of bagpipes hear and there. Since their last self titled album, the band has changed a couple members, upped the quality of their production, added in some hardcore influences, and become slightly heavier sounding in general. Right from the first song "Work Horse" I instantly didn't like this album nearly as much as the last one. That is not to say this album is

horrible, or that I am righting off this band. I just finding with the added influence of a heavier more hardcore sound to some of the songs, the album lacks the cohesiveness of its' predecessor. Perhaps I just have an aversion to hardcore style screaming vocals being mixed with bagpipes on a track such as, "Self Made Man". Though I have no problem with bagpipes, and ska riffs mixed with fast snotty punk. The more ska influenced punk tracks, "Got Time", "Fuck the Radio", "Rudecore", and "Loosen Up" are all amazing, shining examples of this genre in fact. "Port to Port" and "A Lesser Man" are also very accomplished bagpipe led punk numbers, with ska touches thrown in for good measure. Out of the 12 tracks on this album, seven songs are better than the entire albums that other ska/punk hybrid bands have put out in recent years. However, I liked their self titled album more, because I just cannot move past the second lead vocalist and his hardcore vocals. He certainly didn't sing lead on the last album, and it feels forced on this one.

-Chuck Wurley

Star Fucking Hipsters – From the Dumpster to the Grave Fat Wreck Chords

This is the third album by Star Fucking Hipsters, This band has become the main focus of Leftover Crack and Choking Victim singer/ guitarist Stza. The band has

undergone a few lineup changes since its' last outing, and this album also features quite a few guests. The combination of guests, along with one of the former vocalists still playing on the album, makes for a large number of people playing on one album. Sometimes things like this don't work, however it really seems to here, From the Dumpster to the Grave, is by far the strongest SFH album so far. The musical diversity really seems to set it apart. Lyrically the band still focuses on the usual topics, hatred of police and war, hatred of Christianity, and hatred of America in general. But the diversity of music they use this time covering the topics, is what makes this album stronger than the last two. The ska influence on this album is even more prevalent than past albums, once again this album features a track that seems to pay homage to Dance Hall Crashers, I am sure that is not a coincidence. The album doesn't completely limit itself at punk and ska either, "9/11 to Infinity", sees Stza rapping alongside Boots Riley of The Coup, and "Ana Ng" is a cover, though done in a ska style, of 80s band They Might Be Giants. And if all of this isn't crusty/ heavy enough for you, then check out, "Spoils of War" and "Rapture, Rinse, Repeat".

-Chuck Wurley

Tina Guo – The Journey Convexe Entertainment

Classically trained cellist Tina Guo mixes atmospheric passages, majestic melody and starting-fire-with-pieces of wood speed playing with her sophomore album The Journey. You may have heard her guest appearances on Derek Sherinian's (Dream Theatre) album, her collaboration with Society 1 ("Breathe in Me") or with Cirque Du Soleil, but on The Journey, her individual strengths as composer shine through. Guo mixes the classical with the contemporary, with her rock oriented songs bringing to mind Apocalyptica or some of Trent Reznor's instrumentals. On "Forbidden City," chugging riffs are like greased up slaves which hold up Tina's playing like an empress. The music video for which shows Tia in a Chthonic style mask and bondage gear, which when put to the music gives it a Queen of the Damned type of feel. "Queen Bee" follows suit, giving a new sting to a familiar song, dripping in exoticism before its duration is through. These contrast with songs like "La Grande Tango," which is reserved and more adult contemporary. The disclaimer on the album says it best - 'Warning: Extreme range of style and musical genres. Listener beware! Some albums use the word journey loosely in their titles, but this one is telling the truth.

- Ryan D



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Absolute Live Reviews

Judas Priest/ Black Label Society/ Thin Lizzy
Nov 1, The Saddledome, Calgary AB

Metal brothers and sisters. Is it true that the day has finally dawned? That after 40 years of being the quintessential gods of metal, the Priest is doing no more world tours? Epitaph being the title of this tour, and meaning a funeral oration, or tomb makes seeing Priest this final time a most important occasion. Instead of a graveyard or tombstone, though, we are guided by the band through their entire career, with the video screen in the back showcasing each album cover for a set list in the range of 21 Priest classics, with some fans favorites and obscurities thrown in (besides the Ripper era cuts.) With hulking chains donning the stage, dragon breath flames spurting up from behind the amplifiers, this tour had all the fixings. Vintage British Steel hats and fanny packs were brought out of the closet, moms, dads, sons, and grandsons (there was a lucky boy of about 10 in the front row) were in attendance, and the leather was freshly oiled and pulled upon the bodies of the metal gods. The only thing missing was, of course, K. K Downing due to his retirement. But as we saw in the Ripper era, Priest can go on even without Halford, and Downing's replacement, Richie Faulkner, kept the level of professionalism and showmanship one would expect from a Priest show (though his outfit is a certainly tailored to fit in), sort of like Tommy Thayer of KISS' current lineup. Let's talk about the show now, shall we? Once the curtain drops, Priest is already rocking on stage in all of their glory. "Rapid Fire" from British Steel is the song, and the logo is fitted into the bass drums. Halford is decked out in his first of several custom leather jackets (with one denim one) along with a dark set of shades and Faulkner is a ball of energy, handling his instrument with sand box ease. "Metal Gods" is next, followed by the very inspirational "Heading out to the Highway" with Halford getting the crowd to sing from the bottom of their gut - "Take a chance before I fall!" The audience also got in on a little of the action later on in the set as Rob allowed the 5000 seated to sing ALL of "Breaking the Law." The new, heavy "Judas Rising" and Sin After Sins "Starbreaker" are next, before a surprisingly early appearance of "Victim of Changes," ending with a soul piercing scream from Halford. "Diamonds and Rust" gets the first lighters (or cellphones) from the crowd, while newer favorite "Prophecy" has the fists pumping while Halford paces the stage in a Nostradamus cloak. "Night Crawler" and the pulsing "Turbo Lover" were next, with fan favorites "The Sentinel" and "Blood Red Skies" coming afterward. "Painkiller" was so heavy that I swear people forgot to head bang - and that was the end of the set. Don't close your eyes just yet! A wiggling eyeball surrounded in lightning became the backdrop for "Electric Eye," with Priest's most famous hits, "Hell Bent for Leather," "You've Got Another Thing Comin" and "Living After Midnight" riding through on a big bad Harley. As the band bowed, it seemed like they wanted to go for longer than the two plus hour set

they had already gone through, and the crowd thought the same. The closest they would get would be the street peddler outside the venue jamming "Living After Midnight" on his acoustic.

-Dyer is Rising

Mayhem/ Keep of Kalessin/ HATE/ Abigail Williams

Nov 19, Dickens Pub, Calgary AB
Mayhem pick up the scrap bands from the last Sepultura and Rotting Christ tours to bring their much speculated about live show to Calgary. Would they show up? Would it be with all the usual dead fixings? Yes, and no. While word went around that bones were sharpened before the show, our health was sacrificed with just a few animal skulls being passed around the audience (along with a Shakespearean one in Atilla's hand), but it was no problem this is MAYHEM LIVE. With deep, mushroom blue lighting making Necrobutcher's bulging neck and arm veins barely visible, the live experience of Mayhem has long been awaited for. Opening with "Silvester Anfang" and "Deathcrush," a menacing Atilla approached from the curtains leading backstage. His costume for the night consisted of an inverted cross microphone and face paint, a long black robe and a face of bone in his palm. The band, despite the common middle fingers in their picture at the Canadian border, was jubilant and proud, giving the fans what they have been waiting for, relying on an Atilla laden set, but also pulling out classic material such as "Chainsaw Gustfuck" while keeping a mythical and violent atmosphere throughout the tenure of the show. The tension grew as the night wore on, and when it was over, several dozen shattered beer bottles lay on the floor like bullet shells while leather jackets displayed fresh rips. In the end, there were a few fights, but nothing to call the authorities or an ambulance over.
- Pure Fucking Dyer

Between the Buried and Me/ Animals as Leaders/ Tesseract
Dec 1, Republik, Calgary AB

When Tesseract, Animals as Leaders and Between the Buried and Me stopped by Republik this December the night had a bit of a "Revenge of the Nerds" feel to it. Not because it was a bunch of skinny, suspender clad, awkward virgins clambering through the doors, but because it was a bit of schooling in fresh progressive metal and exactly how to play an instrument like a gosh-darn metal super-star should. If you wanted to know what insanely skilled, thoughtful and reinvented metal looked like you were front row center for this lesson. First up was the U.K.'s latest prog-superstars Tesseract. I have heard the kids these days talking about this new Djent movement, of which Tesseract supposedly are the leaders. Although labels based on onomatopoeia's aren't exactly what I look for when seeking out new metal, Tesseract definitely brings some onomatopoeia's to mind when describing them, at the risk of sounding like a Batman cartoon, maybe "Whoosh!", "Pow!", "Bang!" All

linguistic fun aside, Tesseract did put on a great show. With new vocalist Elliot Coleman replacing Daniel Tompkins earlier this year, there had been lots of hype about what their new vocalist would have to offer, and Coleman didn't disappoint. With a meddling of atmospheric vocals matched with the heaviness of their perfected instrumentation Tesseract gave a pitch-perfect opening to the evening. Next up was Animals as Leaders who had just released their latest album Weightless. I had seen Animals as Leaders a number of times before, and each time was flawless. Tosin Abasi is ridiculous, so good it is scary. I was delighted to find that the trio had decided to add visuals to their performance this time. A dizzying array spectacular visual elements lit up screens behind the musicians that left the crowd in awe. The final performance of the night was Between the Buried and Me. The group who has been pumping out prog for the masses for over a decade now put on a great show. While waiting for them to take to the stage the crowd, that was filled of one of the youngest crowds I have seen in my years of going to shows at the Republik, eagerly chanted the bands naming. Calling out for individual band members. Literally vibrating with excitement as they took shots of the band getting ready with their camera phones. BTBAM came onto the stage and exploded into a frenzy of everything from their obvious prog stylings to influences of what felt like everything from death metal to Pink Floyd.
-Allison Drinnan

The Devin Townsend Project/ Atomis/ Chron Goblin
Dec 2, The Gateway, Calgary AB

I think the biggest tragedy of Devin Townsend is that he is doomed to forever be a cult icon. Yes, he is admired by myself and you, the reader, but what about the hundreds of thousands not looking at this review right now. Those who are jamming their ears full of radio rock or a Avenged Sevenfold/ Disturbed flavour of pseudo metal. Even fans of Rush, who attend arena shows in the thousands and seem to be the type who would appreciate Townsend haven't tuned into Hevy Devy, and that brings us to this night at the local measly little small time college bar. It is packed full of coffee drinking Dev heads who chatter before hand about how many times they've seen him, what songs he may play tonight, SYL, Gene Hoglan's recent drum clinic in town and the possibility of getting drunk enough to buy a Ziltoid hand puppet before leaving. The opening bands keep the Canadian contingent pure, with locals Chron Goblin (Devin calls them Chran Goblin) giving the crowd a great microwaved warm up. They have hit their stride since the release of their debut album One Million From the Top, and the exposure tonight can't be bought. Atomis are quickly growing into one of Calgary's hottest commodities and this slot was as beneficial as Chron's. Those looking for the heavy found it here in the post rock/ experimental band's barrage of soft/ loud sludge sentience. A Ziltoid intro video preluded the first night of Devin's Canadian tour, dubbed The Bearded and the Bald. Decked

out in his trademark grey suit, Dev was all smiles, and scowls, and angry screaming faces as he and his band busted out a more progressive set than usually seen. An enthusiastic female held a sign saying "Dev, I'm pregnant" as she held her ballooned belly, possibly holding an infant omniscient. Those at Devin's last show in town were welcomed by "Truth," "By Your Command," "Om," and "Juular," and his additional songs were more in tune with the epic minded Dev fan, as he included "Life," "Color Your World," and "The Greys" into this set. Every show is different with him, so those who went to two or more were treated to different songs from differing albums. Devin took the time to shake hands with everyone after the show which is one advantage to his being low profile and a cult icon at the same time unlike Rush, he is easily obtainable.

- Sinister Creed

Prince
Dec 17, Save-On-Foods Memorial Centre, Victoria BC

Prince and his band NPG (the New Power Generation) appeared on the Love Symbol #2 -shaped stage at 8:30pm. The Purple one took the sold out crown down Alphabet St. on a two hour funkadelic trip, playing hits from his back catalogue and some surprising cover songs. This was the final date on his Welcome 2 Canada tour, and the first time he has performed in Victoria. The 53 year old Minneapolis native proved to his fans that he's still got it. He opened the show with "DMSR," "Pop Life," "Musicology," and "The One." He voice was in great shape hitting all the high falsetto notes he's famous for. He worked the crowd with his sexy dance moves, strutting around in his trademark flamboyant costumes and stiletto heels. Playing with the NPG on that night was renowned sax player Macoe Parker, formerly of the James Brown band. Macoe schooled the crowd in a history of soul and funk. Joining Prince on stage were backup singers; Shelby J, Liv Warfield, and Elisa Dease. This is "real music by real musicians" Prince said at one point. Prince kept the party going and surprised his fans with a few unexpected covers. The first was an amazing cover of The Cars - "Let's Go." The crowd went wild when he played "The Bird," and "Jungle Love" which was written by Prince for the band The Time. Many of the fans were there to hear his hits from the 80's, "We could be here all night, You know how many hits I got?" he asked the crowd before launching into "When Doves Cry." He brought the house down when he played the first few bars of "Purple Rain." He pulled out all the stops for this one, complete with flags, banners, truly amazing guitar work, and yes it was even raining purple and gold confetti on the crowd as they sang along. It was really a moment that Victorian's will not soon forget.

-Dina Wood

Trophy Wife/ Old Roger/No Other Way/ Shockload
Decr 17, The Railway Club, Vancouver BC

Having missed show openers Shockload, I arrived at the Railway in time to see the second band, No Other Way. Mixing a Maiden-esque dual guitar attack with an accelerated speed and Marshall

half-stack crunch akin to technical punk rock, No Other Way bashed through their set with remarkable tightness and intensity. They performed their songs with great confidence, whipping the crowd into a frothing frenzy, a feat that was especially impressive considering that No Other Way's set was only the second of the evening. I learned later that these guys have previously shared the stage with the likes of A Wilhelm Scream and Protest the Hero, which seems like a fitting combination. Anyone in Vancouver looking to fill the gap that S.T.R.E.E.T.S. left, would be doing his or her self a favour by going to see No Other Way perform. Next up was Old Roger, who, just prior to this show, had announced that it would be their last. Like the love-child of Rush and NoMeansNo (and I don't reference those bands lightly), this three-piece tackled blistering technical arrangements that were always dynamic, but never lacking in fluidity. Being a good musician is not even remotely the same as being a good songwriter, but this band possessed both of those qualities in spades. Just as impressive was the breadth of music that Old Roger incorporated into their sound. Just as comfortable in free-jazz psychedelia as they were in Sacrifice-influenced thrash, this



band clearly enjoys listening to music as much as they enjoy(ed) playing it. The evening's headliners were Trophy Wife, an instrumental rock band, and no strangers to the Railway. Their blend of guitar virtuosity and latin-influenced grooves made an immediate impact on the crowd, who reacted with great enthusiasm. Trophy Wife fed off of the crowd's energy for the duration of their set, seemingly leaving barely enough time between songs to catch a breath. Fans of Santana, Vai and Satriani take heed of this band. The band provided an appropriate finale to what was a savage night of musicianship at the Railway Club.

- Dave Snider





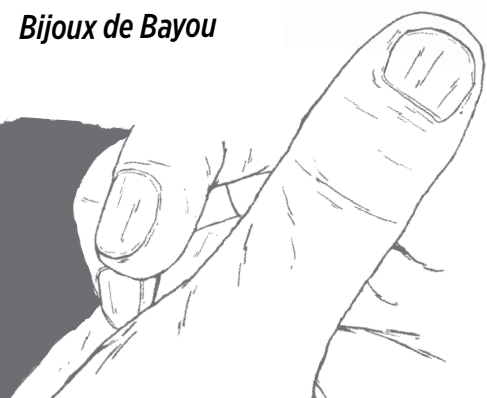
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PRESENTS

MONDAYS	<i>Drink-O-Bingo</i>	7 PM
TUESDAYS	<i>Cambie-Okie Karaoke</i>	8 PM
WEDNESDAYS	<i>Beer Pong</i>	7 PM
THURSDAYS	<i>Student Night</i>	9 PM
FRI & SATURDAY	<i>Live Entertainment</i>	9 PM
SATURDAYS	<i>Afternoon Acoustic Jams</i>	2-6 PM
SUNDAYS	<i>Service Night MOD Music</i>	All Night

LIVE MUSIC

FEB 3	<i>Shockload, Durban Poison, Fableway</i>	9 PM - \$8
FEB.4	<i>Kronic "90s covers"</i>	9 PM - \$5
FEB 5	<i>Super Bowl Party & Chili Cook Off</i>	2 PM
FEB 10	<i>Live Hip Hop by Mike Sherm Ant, Corrosive, Def Star</i>	9 PM - \$10 LADIES FREE!
FEB 11	<i>Deep Sea Gypies, Tuff Jelly, plus guests</i>	8 PM - \$5
FEB 17	<i>DT Jackson w/ Year of The Rat & Kids Today</i>	8 PM - \$5
FEB 18	<i>KHBR & Dyeing Merchants</i>	8 PM - \$8
FEB 24	<i>Mark Ednie, Jessica Benini, Double Platinum, The Ghostbirds</i>	8 PM - \$10
FEB 25	<i>1st Annual Polar Bear Party on the Patio!</i>	2 - 6 PM
FEB 25	<i>Space Port Union & As the Crow Flies</i>	9 PM - \$8
MAR 9	<i>Gypsy Hacks & Insomniacs, Black Valley Gospel, New Krime</i>	9 PM - \$7
MAR 17	<i>St.Paddy's Day Party w/ Hillside Hooligan's & Tuff Jelly</i>	9 PM - \$10
MAR 23	<i>The Tower of Dudes, MD Wren & The Sick Kids w/ Black Valley Gospel</i>	9 PM - \$5
MAR 24	<i>Bijoux de Bayou</i>	9 PM - \$10



HOROSCOPES

FEBRUARY/MARCH 2012

ARIES

You could be getting swept up in a social whirl, but you can't shake an uncharacteristic reserve. This is part of an ongoing phase of self analysis. This is for a few months. Not the social whirl part. By late February the phone ringing slows. Don't sink into a funk. As March rolls in you may feel that stuff is happening to you more than you are making stuff happen. You're probably not going nuts. You are being made to withdraw and lick your wounds. The Full Moon March 8th brings the suggestion that you focus on work and your physical wellbeing, which works until your birthday.



TALURUS

Thinking that maybe your greatest obstacles are inside your head?? If so, lighten up and let the guard down some. You are s'posed to be having fun these days. Make good on career promises around the Full Moon in February. Watch out for being drawn into a neighborhood drama. This is a big year for you. You should at least have some plans. The Full Moon March 8th brings a week of answers so remember to ask questions. You are given an opportunity to transform your outlook, image, and lifestyle. By the spring strive for the dough to make goals happen.



GEMINI

You want to get away or try something (or someone) new. Acknowledge and talk about this restlessness, with a partner or close friend. Indulge in measure, rather than spazzing out. From the New Moon February 21st be all over career opportunities. You may have some great ideas, but the bigger half of success is promotion. For a week or 2 after the March 8th Full Moon information and resources come to you. This brings a big boost to your personal power and confidence. Later March offers an exciting social scene.



CANCER

It's like you feel the challenges massing in your path. Work, relationship, family are all needing attention. Start by doing what you can to protect your money and credit. With the February 21st New Moon you are feeling more secure, and forming a vision for a happier future. This involves opening up to new ideas and making new good habits. The week after the March 8th Full Moon brings new people and networks into your web. You have something to say and your audience gathers. How you relate and interact with others is changing.



LEO

The Full Moon February 7th is in your sign. This has you in a reflective mood; weighing your options. Be sure to let others whom you trust in on your inner machinations. Let others help. In latter February you find greater power to access by sharing with others both materially and ethereally. The couple weeks after the Full Moon March 8th you are the beneficiary of a money, career, and work transformation. Think about what tools you need to procure. This spring, be open to new venues, new people, and new goals.



VIRGO

The Sun is in Aquarius for most of February and this is your month for self improvement and healing. With the Full Moon February 7th get stuff at work figured out, then allow your soul to take you on an inner journey. From February 19th your attention shifts to your close relationships. Your idealism and hopefulness is warranted as teaming up takes you to new heights. By mid-March you have fascinating new ideas to pursue that are firing up your enthusiasm. In latter March the radical conspiracy that you are being drawn into coalesces around a viable plot.



LIBRA

February brings you new creative ideas. The Full Moon February 7th provides a sense of what your potential audience wants from you. You may develop a business plan accordingly. From February 19th you are seriously adapting to a healthier diet and routine. A better performance at work has subtle and pleasant rewards. The week after the Full Moon March 8th there is a surge in your confidence, security, and power. You can feel the solid foundation of a better life for you and yours. The first days of spring demonstrate the exciting potential of your close new and renewed relationships.



SCORPIO

February begins with a productive sort through domestic and security matters. Find zee papers. The Full Moon February 7th illuminates career responsibilities that you should attend to. You will feel the shift February 19-21 into a pleasure seeking and creative mode. You style and flirtations take on a compelling mystique. You can mesmerize your way onto the guest list. Use these powers in mid-March, when good fortune blesses your relationships and social network. Big time hobnobbing opportunities open up. Later in March bring new ideas into work and business. Crush any remaining self-defeating core beliefs.



SAGITTARIUS

February continues a busy and active period, where you are stimulated by fresh ideas and concepts that make sense to you. From February 19th an intensely personal phase begins that is about the integration of these new ideas and beliefs into life as it is lived. By mid-March you are drawn into a big career push. The couple weeks around the Full Moon March 8th a huge opportunity comes within reach to improve your work environment, career, and income. This is no time for dithering; be confident. Spring Equinox ushers in new slants on fun, romance, and creative projects. Think and act bold.



CAPRICORN

Money matters require attention as we get into February. The Full Moon on the 7th indicates how to go about planning for more than a month in advance. From the 19th you can almost feel your thinking patterns dissolve into an inspired cloud of wonder. You have a rare opportunity to let go of limiting and outworn beliefs. To do so will allow you to utilize a heightened intuition. In the week following the March 8th Full Moon you may prove to your self the reality of your new psychic powers by using them to take advantage of creative and romantic opportunities.



AQUARIUS

The Full Moon February 7th provides an important opportunity for deep communication in an important relationship. Use your listening skills. Maybe it is some new information that has you re-examining your budget and financial plans. This practical aspect of life takes on a "what was I thinking" quality. Positive new developments to do with family or property in mid-March enhance your security, credit, and overall confidence. As this sense of empowerment sets in, at the start of spring, you find yourself being more direct and pushy in your communication. This works fine if you are talking about you, but not other's private matters.



PISCES

Something about personal beliefs is coming together for you around the Full Moon February 7th. Answers that you have sought for years become apparent. Now you have to change some life patterns to live up to what you know. Getting the revelation is the easy part; integrating it into life is the tricky part. The Full Moon March 8th illuminates a path towards more constructive and challenging relationships. This is a good thing, as you find your perception and communication skills enhanced. You are vaulting into a bigger pond. With the coming of spring you find new sources of income.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.


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